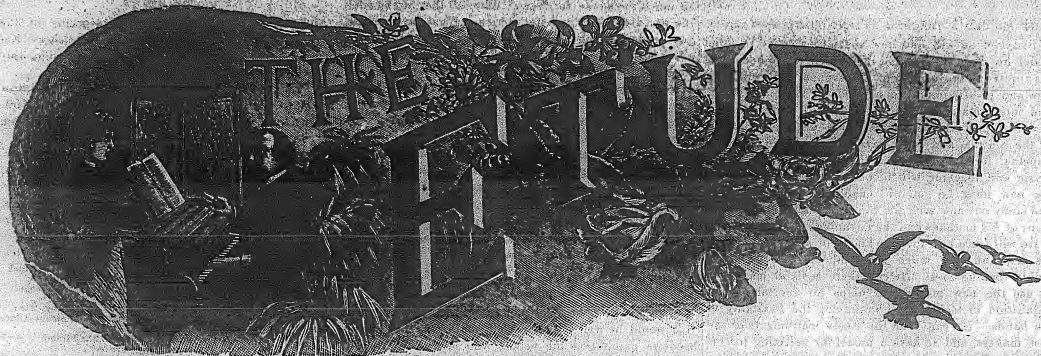


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TO THE PUBLISHER OF "THE ETUDE."



VOL. X.

PHILADELPHIA, PA., JUNE, 1892.

NO. 6.

THE ETUDE.

PHILADELPHIA, PA., JUNE, 1892.

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Musical Items.

HOME.

MME. PATTI sailed for England May 17th.

DE PACHMANN gave a Liszt recital in New York last month.

MAY FESTIVALS have been more numerous than ever this year.

THE M. T. N. A. meeting promises to be one of importance.

THE New York College of Music closed its concert season May 12th.

MAX BENDIX directs the summer-night concerts at Chicago this year.

PADEREWSKI will begin his next American tour at San Francisco, November 8th.

WILLIAM H. SKERWOOD gave a series of recitals in Missouri and Ohio last May.

ANTON SEIDL will conduct the German operas of the New York season next year.

THE Columbian Exposition is to have a reproduction of the Boston Peace Jubilee.

ANTONIN DVORAK is expected to write an American opera during his stay in the country.

WALTER DAMROSCH is to conduct the concerts of the Madison Square Garden this summer.

D'ALBERT's Symphony in F was performed for the first time in America at Boston recently.

THE Hinrichs Opera Company has commenced its season of summer opera in Philadelphia.

F. X. ARENS has returned to this country, where he will reside and be active in musical affairs.

ABBEY AND GRAU have leased the Chicago Auditorium for the months of the World's Fair in 1893.

MRS. BLOOMFIELD-ZEISLER played with the Thomas Orchestra on its May tour in the Western States.

THE Arion Maennerchor will give concerts in the Vienna Musical and Dramatic Exposition this summer.

EDWARD LLOYD, the famous Oratorio tenor of England, has met with unqualified success in his American appearances.

MR. JOHN TOWERS has established a school of vocal music in New York. He also gives a part of each week at the Utica Conservatory.

AMERICAN COMPOSERS' CHORAL ASSOCIATION gave a concert of original works at Chickering Hall last month. Fifteen composers were represented.

The American Art Journal celebrated its thirtieth birthday and the Silver Anniversary of its editor, Wm M. Thoms, in its issue of April 16th.

MRS. H. H. A. BEACH has been commissioned to write a "Jubilate" for the dedicatory services of the World's Columbian Fair next October.

FRANZ ROBERT has given a series of historical recitals in New York, comprising one hundred and ten compositions from the works of all times, from Byrd to Brahms.

MME. PATTI gave a grand festival on May 10th, 12th and 14th at the Madison Square Garden, assisted by a chorus of one thousand voices and an orchestra of one hundred.

THE Handel and Haydn Society, of Boston, gave its eighty-fifth performance of Handel's Messiah on the one hundred and fiftieth anniversary of its first production, at Dublin, April 18th.

THE Manuscript Society of Philadelphia has been established in the interests of American composers. Non-resident composers can obtain membership by addressing P. H. Goepf, 105 South Fifteenth Street, Philadelphia.

SCHOOL music was favorably legislated upon in the New York Legislature. The law requires music to be taught in the schools of all large towns, the normal schools, and teachers' institutes, and provides for music teaching in the smaller towns.

"THE Organ" is a monthly journal just established at Boston. Published by Everett E. Tuttle, 149 A. Tremont Street. Price \$2 00 a year. Its articles are all in the interests of the king of instruments. It contains eight pages of organ music each issue.

FOREIGN.

PARIS proposes to erect a monument to Henry Litolf.

MARCHETTI has finished his opera, "Beltermo del Doro."

BRUSSELS holds the International singing contest July 17th-18th.

ESSIROFF has given concerts in Paris with her usual great success.

MARIE KEES gave a concert in Dresden at which Rubinstein assisted.

MME. PATTI gave a series of concerts in England beginning October 10th.

THE Leeds Triennial Festival is to be held October 5th, 6th, 7th, and 8th.

EDWARD GRIGG was honored with a fête at his native town in Bergen, Norway.

THE Opera Comique of Paris is to be rebuilt at a cost of about one million dollars.

A PROGRAMME of American compositions was recently given in Berlin by Prof. Urban.

DE PACHMANN gives a series of concerts in England and on the Continent next season.

FAUSTAFF, Verdi's new opera, is to be brought out at La Scala, of Milan, next February.

MME. FLOTOW will soon publish a biography of her husband, the composer of "Martha."

"IX Autumn," by Grieg, a new concert overture, has met with success at its first performance.

A MONUMENT to Mozart is to be erected in Vienna after designs by the sculptor, Herr Tilgner.

A MENDELSSOHN monument in bronze by the artist, Werner Stein, is soon to be erected in Leipzig.

ROSENTHAL has been engaged for a series of fifty concerts to be given in European cities next season.

RUBINSTEIN's mother died at the advanced age of eighty four. She was a native of Prussian Silesia.

ROSSINI's letters are to be published by the Italian Government. It promises to be a book of great interest.

THE Conservatorium of Stuttgart has received the valuable musical library of King Charles of Wurtemberg.

THE Mozartenn in Salzburg has recently been presented with a watch that was given to Mozart by Maria Theresa of Austria.

A PORTRAIT of Franz Schubert has been recently discovered in a shop of Vienna. It is known to be genuine and is said to be especially interesting.

THE Vienna Dramatic and Musical Exposition has invited the following composers to conduct works of their own at the concerts of the exposition: Brahms, Bruch, Bruckner, Bülow, Cowen, Dvorak, Fuchs, Goldmark, Grieg, Levi, Mascagni, Massenet, Mottl, Rubinstein, Saint-Saëns, Schuch, Svendsen, Sullivan, Tachikowski, and Verdi.

MANUSCRIPT MUSIC SOCIETY OF PHILADELPHIA.

THE Manuscript Music Society of Philadelphia has been founded for the purpose of encouraging and stimulating the composition of music of the highest class in every department of the art, by bringing together composers, performers and listeners who are alike interested in raising the standard of musical productions.

The difficulty of obtaining a hearing in many cases acts as a deterrent to composers of ability, both professional and amateur, and it is hoped that the Society will be the means of bringing to light many works which otherwise might be lost to the world.

It is sought to carry out the objects of the Society by the threefold opportunities provided: mutual criticism of composers, performance by artists and the encouragement of an audience of intelligent amateurs.

The performances will be so managed as to give a hearing to the work of every member. At three meetings in the year, a special programme will be prepared, selected from the most meritorious of the compositions offered, and, when the funds of the Society warrant, public concerts will be given.

Inquiries for further particulars, as well as applications for membership in any class, may be directed to Philip H. Goepf, Secretary, "Manuscript Music Society," 105 S. Fifteenth Street, Philadelphia.

EDITORIAL NOTES.

WHY SHOULD A TEACHER ATTEND THE ASSOCIATIONS.

BECAUSE he will find new specialties called to mind which he can cultivate and then teach to the benefit of his pupils and the increase of his revenue. He will learn new and greatly improved methods of teaching technic and interpretation. His thoughts will be turned into new and profitable channels which will lead him out of the old ruts and rusty ways. He will gain a strong impetus for self-improvement. His thoughts about music and teaching will be put on a higher plane, and the new ideas he gets will enable him to experiment and study out new ways for himself, much to the betterment of his methods and the advantage of his pupils.

He will learn how little he knows of some branches of his art, and how much more others know on these points than he does. He can then see and learn how to use the new mechanical helps for shortening the acquisition of technic and improving the flexibility of the hands. He can hear the finest instruments of the best makers, and so have a model for selecting instruments for his friends, pupils, and patrons. He hears the best artists, and from them gets new ideas and improved models, which he can work his own playing and that of his pupils up to. He will learn the importance of good teaching, and of what it really consists. He will be drawn out of his egotistical self, and see the necessity of cultivating the feelings of fraternity, sweetness, and light. He will learn the value of concerted action with other members of his profession, that in union there is strength. He will lose some of his asperity of manner that has grown upon him because of the misrepresentations of competitors, and become dignified enough to give up personal canvases for pupils, and so gain his own self-respect, as well as being considered a dignified musician by his fellow townsmen.

His patrons will have a greatly increased faith in him, and give him more and better pupils, and pupils who will take lessons longer of him, because they know him to be a progressive teacher. There are many other gains that are indescribable, yet none the less tangible—gains that result in his growing out of his old narrow self into a newer, better, and broader musician. From the programmes played he learns of new and superior pieces for his own study and for use in teaching. He also gains a list of music in this line from conversation with other teachers, comparing, giving, and hearing descriptions of superior compositions. He hears the papers and discussions, and from them gains much of practical interest and value to himself and for his pupils. He takes an active part in the discussions and debates and learns the valuable art of speaking his thoughts while "on his feet."

He forms many pleasing and valuable friendships among musicians which often lead to a greater betterment of one's musical prospects. He learns to rely upon his knowledge, because he has proved it by the statements of other musicians who stand high in authority before the musical world. He gets a firm faith in his own proven ideas and convictions upon musical matters. He gets a much higher opinion of the music profession and of the standing of its members. Not the least that he gets in return for his investment of the small membership fee is the valuable literature of the Association. He gets a delightful festival holiday excursion. Lastly, all of this makes him a far better musician, and fits him for a higher position, that his musical friends will soon find for him, and also enables him to do a quality of work that will command higher prices and more pupils.

P.S.—Much of the above is true of an attendance at and study in some good summer music school.

HEAD PIECES AND DESTINY.

"I forgot" is often heard by teachers. Excuses are always worthless, and never make a player, but the excuse that is prefaced with "I forgot" is worse than worthless. "Mister Horn" said: "They don't

think about it. Of course they don't, and that makes it so much the worse for them. Why, all the mischief in the world comes from not thinking. What have people got head-pieces on their shoulders for, except to think about things?" Such pupils play at the accent exercises but leave the accents out; they leave the piece at home that you especially desired them to learn; by the way, it is remarkable how they "forget" the very thing, piece or exercise, that they have neglected to learn. But this kind of pupils never do anything thoroughly well except shirking and neglecting duty; if they do a thing at all, it is scarcely half done. It will be well for the teacher that is indicted with such pupils to place before them the following verse by James Russell Lowell:—

"Folks that worked thorough was the ones that thrive,
But bad work follows ye as long as ye live;
But ye can't get red on't—jest ex more ex in,
It's others a-kin' to be done agin.
God hates your sneakin' return that believe
He'll settle things they run away and leave."

It would be well if the teacher could convince such heedless pupils that the people who make a failure of life were in youth just what they are now, more noted for excuses and forgetting than for work well done, and they are the drones and encumbrances of society now because they never overcame their laziness. They should know that any one road always leads to the same destination.

RIGHT READING.

EVERY pupil should give attention daily to sight reading. Its importance is too often overlooked. The albums of selected music from the best sources, in the catalogues of our publishers of the present day, furnish superior material for sight reading, either in solo or four-hands work. One of the neglected things in sight reading is fingering, without which the player is constantly coming to a standstill, hence, the player should read the fingering as well as the notes. No one ever becomes a good reader until he reads the musical effects that the notes express rather than the notes themselves. He must play content rather than mere notes.

THE managers and trustees of many of the public libraries of our country are waking up to the need of musical works for the benefit of their patrons. Why not call the attention of the authorities of your own public library to this subject?

We know of several progressive teachers who loan books on musical subjects to the members of their class at a small fee, the proceeds going to increase the number of books, thus making the pupils, in part, the owners of the library. In some instances the teacher's patrons subscribe a sufficient amount to make the purchases of the first lot of books. This course is particularly desirable in schools.

EVERY teacher should keep his accounts in a systematic order, having them so he can, at any time, give the details of a term or part of a term in a correct manner, showing the number of lessons given and the date that each lesson was taken, the music and music books furnished, with title of each and dates upon which they were given. Furthermore, he should keep a correct account of his dealings with his music publisher, having a record of what was ordered and received, with the dates, the amount due, music returned, and when and how money was sent to pay for the music ordered. Finally, keep a record of all the good teaching pieces you can learn about.

THERE is an increasing number of correspondents who report that they are now conducting a musical item column in their local papers. This is a rich field that our readers should cultivate. The higher the general intelligence in musical matters, the better for the cause as well as for our teachers.

Don't speak of your pupils as being "scholars." Leave that word for the schools, and use "pupils" for members of your private class.

M. T. N. A. PROGRAMME.

FOLLOWING is the programme prospectus of the fifteenth annual meeting of the Music Teachers' National Association, to be held in Cleveland, Ohio, July 5th, 6th, 7th, and 8th, 1892.

Tuesday morning will be devoted to arrival and introduction of visiting members at the parlors of the Hollenden Hotel, where the headquarters of the Association will be established.

The last daily session of the Ohio Music Teachers' Convention occurring in Cleveland on Tuesday forenoon, visiting members of the M. T. N. A. will have an opportunity of attending the final session of that association. The regular sessions of the M. T. N. A. begin

Tuesday Afternoon.

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|-----------|--------------------------------------|--|
| 2.00 P.M. | Address of welcome | (Hon. W. G. Ross, Mayor of Cleveland.) |
| | President's address | H. Hahn, Detroit. |
| | Secretary's report | H. S. Perkins, Chicago. |
| | Appointment of committees | |
| 3.30 P.M. | Recital—Mrs. Kate M. Reddie, pianist | Lansing, Mich. |
| | Mr. Otto Engstrom, tenor | Columbus, Ohio. |
| 4.30 P.M. | Recital—August Hyllested, pianist | Chicago. |
| | La. Gaston Gottschalk, baritone. | |

Tuesday Evening Concert, July 5th.

MISCELLANEOUS PROGRAMME.

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|-----------|--------------------------------|---------------|
| 8.00 P.M. | Miss Anna McLaughlin, soprano | Indianapolis. |
| | Mrs. F. M. Davis, soprano | Boston. |
| | Mr. Max Droge, cellist | Cleveland. |
| | Mrs. Augustus Gadow, pianist | Boston. |
| | Mr. Armin W. Doerner, pianist | Cincinnati. |
| | Mr. Percy Gottschalk, pianist | Syracuse. |
| | Mr. George A. Parker, organist | Syracuse. |

Wednesday Morning Session, July 6th.

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|------------|------------|------------------------------|
| 9.00 A.M. | Essay | John Towers, Indianapolis. |
| 9.30 A.M. | Essay | F. W. Root, Chicago. |
| | Discussion | |
| 10.30 A.M. | Essay | A. J. Goodrich, Chicago. |
| | Discussion | |
| 11.15 A.M. | Essay | H. C. Macdonald, Providence. |
| | Discussion | |

Wednesday Afternoon Session, July 6th.

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| 2.00 P.M. | Organ solo | W. R. Conison, Cleveland. |
| 2.15 P.M. | Recital—Miss Clara Louis's Dodiis, soprano | Detroit. |
| | Mr. Arthur Foote, pianist | Boston. |
| 3.30 P.M. | Recital—Miss Clara Phillips, soprano | Hoffalo. |
| | Mr. J. de Zillman, pianist | Buffalo. |
| 4.30 P.M. | American compositions: | |
| | Mr. Mackenzie Gordon, tenor | Chicago. |
| | Piano trio—Ad. M. Foerster, Pittsburgh, Pa. | |
| | Mr. Chas E. Knaus, pianist, Elston, Pa. | |
| | Mr. Johanan H. Beck, violinist, Cleveland. | |
| | Mr. Max Droge, cellist, Cleveland. | |

Wednesday Evening Concert, July 6th.

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| Cleveland Vocal Society | Alfred Arthur, director. |
| Miss Adele Lewing, pianist | Boston. |
| L. Gaston Gottschalk, baritone | Chicago. |
| Miss A. Margaret Goets, mezzo-soprano | Chicago. |
| Wm. C. Cox, organist. | |

Thursday Morning Session, July 7th.

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| 9.00 A.M. | Essay | Emilio Agramonte, New York. |
| 9.45 A.M. | Essay | W. S. B. Mathews, Chicago. |
| | Discussion | |
| 10.30 A.M. | Essay | Percy Gottschalk, Syracuse. |
| | Discussion | |
| 11.15 A.M. | Essay | John A. Brockhoven. |

Thursday Afternoon Session.

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|-----------|----------------------------|----------------------------|
| 2.00 P.M. | Organ solo | E. E. Gable, Canton, O. |
| 2.15 P.M. | American compositions: | |
| | Piano quintet | Geo. W. Andrews, Oberlin. |
| | Violin romance | Carl Busch, Kansas City. |
| | Songs | Frank J. Arons, Berlin. |
| | String quartet | Johann H. Beck, Cleveland. |
| | Piano trio | Wm. H. Kroeger, St. Louis. |
| 4.30 P.M. | Recital—F. Busoni, pianist | Boston. |
| 5.30 P.M. | Election of officers. | |

Thursday Evening Concert, July 7th.

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|----------------------------|-----------------------------|
| Organ solo | W. S. Sterling, Cincinnati. |
| Song and piano recital: | |
| Mr. and Mrs. J. F. Thomson | Chicago. |
| Mr. H. E. Zoch, pianist | Milwaukee. |

Friday Morning Session, July 8th.

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|------------|------------|------------------------------|
| 9.00 A.M. | Essay | Miss Amy Fay, New York. |
| 9.45 A.M. | Essay | A. R. Parsons, New York. |
| | Discussion | |
| 10.30 A.M. | Essay | Frederick H. Clark, Chicago. |
| | Discussion | |
| 11.00 A.M. | Essay | Francis X. Arens, Berlin. |
| | Discussion | |

Friday Afternoon Session.

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|-----------|--|---------------------------|
| 2.00 P.M. | Organ solo | H. G. Archer, Pittsburgh. |
| 2.15 P.M. | American compositions by Alice Andrus, soprano | Detroit. |
| | Sonata, piano and violin | B. O. Klein, New York. |
| | Songs | |
| | String quartet | H. W. Parker, New York. |
| | Piano trio | H. H. Huss, New York. |
| 4.00 P.M. | Recital—Mr. Wm. H. Sherwood, pianist | Chicago. |
| | Mr. Chas. Abercrombie, tenor, Rochester. | |
| 5.30 P.M. | Business and committee reports. | |

Friday Evening Concert.

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|-----------------------------|------------|
| Miss Celia Gaul, pianist | Baltimore. |
| Mr. Eckhart Young, baritone | Chicago. |
| Miss Belle Corry, soprano | Chicago. |
| Mr. N. J. Corry, organist. | Dresden. |

TWO VIEWS OF THE MUSIC TEACHING PROFESSION.

BY A. J. GOODRICH AND JAMES M. TRACY.

[This article is an answer to twelve questions by the editor.]

QUESTION 1.—Does the profession of music hold out good inducements for young men to enter it as their life-work?

ANSWER.—*Mr. A. J. Goodrich.*—If they are thoroughly grounded, yes. But there is one disadvantage. Too many young men choose one of the arts or professions because they imagine the road will be less thorny, and that these vocations are more honorable. Both premises are to a certain extent wrong. The history of our successful artists, lawyers, doctors, and musicians shows a degree of labor and patience which no tradesman would endure. In fact, no trade is so arduous and exacting as the professions of law, medicine, or music. As to the honor of belonging to these professions, that depends upon whether the practitioner does honor to the cause he serves. I would rather be a skilled mechanic than a pettifogger, and it is more honorable to perform any kind of manual labor than to practice quackery. If the young musician is well equipped, follows the lines of professional and moral duty, and understands business principles, he will succeed.

ANSWER.—*Mr. James M. Tracy.*—Yes, provided they possess large musical talent, have been thoroughly well educated for the difficult, exacting duties which are demanded of all conscientious, professional musicians, and possess natural, as well as acquired fitness for holding an honorable position in its ranks.

QUESTION 2.—Which is the more promising field for success, teaching or concert playing?

ANSWER.—*Mr. Goodrich.*—Generally the former, though they are nearly always combined. The price recently offered to Rubinstein (about \$2000 for each concert) is unprecedented; but it shows that there is a great demand for great performances. Our successful teachers earn a very respectable income, and the majority have found that teaching is more certain in its remunerative results than concert playing.

ANSWER.—*Mr. Tracy.*—Teaching, decidedly, unless one possess the talent and genius of a Paderewski or Pechmann. So far, Americans have not been successful as concert pianists, though we have produced some very able performers. Gottschalk is the only successful American concert pianist, and it is really somewhat doubtful if he could be called an American.

There are many fine local pianists, but they would starve if dependent on what they earned by giving concerts. The only way for them to live is to connect themselves to some piano firm, otherwise they would never be heard of.

QUESTION 3.—Should a music teacher be an expert instructor in more than one subject, as piano and violin, piano and organ, etc. Of course he is to be well schooled in musical theory.

ANSWER.—*Mr. Goodrich.*—It is not necessary to be an "expert instructor" in more than one department, but it is necessary to have a general knowledge of singing and the more important instruments. A good general musician would find it desirable in a small city to instruct pupils in various branches, but it is doubtful if he could be considered an expert in each. In the cities pupils are naturally attracted toward teachers who make a speciality of some particular department. However, a knowledge of different instruments is a great aid to the piano teacher in order to illustrate the effect of a pizzicato, a trumpet call, an organ tone, and so on. A knowledge of harmony is always presupposed.

ANSWER.—*Mr. Tracy.*—Not necessarily. We can have specialists in music just as well as they can in other professions; but to have a general knowledge of all these departments is very desirable, in addition to the special department. Yes, without this general knowledge, we cannot see how a person can be classed as a competent musician. We believe in a thorough education of all that pertains to the subject, then, one

can follow the branch to which he is best fitted by nature and education. One can be successful to a degree, in all the departments, but not to the same extent as when only one is followed.

QUESTION 4.—Should you consider it necessary that a teacher possess the ability to drill a choral society or lead an orchestra?

ANSWER.—*Mr. Goodrich.*—Many excellent musicians are incapable of conducting choral or orchestral societies, for these positions require special gifts. The choral director must, in addition to sound musicianship, understand the whole field of vocal music, possess a sensitive ear, quick perception, perfect self-control, and a knowledge of human nature. Let him once pass a mistake uncorrected, offer reproof ungraciously, or fail to awaken and maintain the enthusiasm of the chorus, and his ship is wrecked. The duties of the orchestral director are still more exacting.

This need not deter the young musician from attempting to drill a chorus or lead an amateur orchestra, provided he has a general knowledge of the one or the other, and possesses a quick and accurate ear. With these equipments he can accomplish good results, and may eventually become a recognized leader.

ANSWER.—*Mr. Tracy.*—No, because that ability is possessed by but few; it is a special gift. No matter how well educated a musician may be in all that pertains to the science, if he has not the urbanity of manner, if he has not a perfectly cool head, if he does not possess to a marked degree, tact, and a keen sense of rhythmic form, he cannot become a good conductor. Notwithstanding, all good musicians should possess this knowledge.

QUESTION 5.—What qualifications are necessary to insure success in the musical profession?

ANSWER.—*Mr. Goodrich.*—The composer, performer, singer, teacher, and the critic each require different qualifications in addition to acquired abilities. Natural adaptability is the most important. The biographies of nearly all our great musicians reveal one trait in common, and a most beautiful adornment to human character: amiability. Human sympathy, gentleness and generosity shine out from those biographical pages upon the world's selfishness and cruelty, like beacon lights to the storm-tossed mariner. Allegri, A. Scarlatti, Corelli, Bach, Gluck, Haydn, Mozart, Beethoven, Schubert, Schumann, Chopin, Mendelssohn, and Liszt possessed these rare qualities in a high degree, as their music attests. Intuitive perception, poetic fancy, power of concentration and artistic philosophy are to be included among the higher qualifications.

ANSWER.—*Mr. Tracy.*—Difficult to answer, because what might lead to success in one case would prove disastrous in another. It is not always education and talent that commands success; it is often reached through a complication of circumstances. Good tact is more apt to lead to success than education or talent; but a few society friends can do more for one than all else combined. There is no sure way of success to be pointed out, except to secure these society friends.

QUESTION 6.—What natural endowments of mind and temperament, aside from musical talent, are desirable for a professional musician?

ANSWER.—*Mr. Goodrich.*—Impressibility, courteousness, affability, power of analysis, literary taste, and adaptability. (See the article on "Words," by Mr. Tapper, in the January ETUDE.)

ANSWER.—*Mr. Tracy.*—No person ought to attempt to teach music unless well educated in all the English branches taught in our high schools.

It is also desirable, though not absolutely necessary, to have some knowledge of Latin and German. The time has passed when illiterate persons can secure patronage or influence in musical matters. Of course, like all other professions, charlatans will creep into the ranks, but they are fewer than formerly, and occupy the very back seats.

QUESTION 7.—Will the coming generation be better for good musicians? Will they be more generally appreciated and employed, or will the profession be more overcrowded than now? Please give grounds for your opinion.

ANSWER.—*Mr. Goodrich.*—I believe it will, for good music is a great humanizer. Musicians will undoubtedly be more generally appreciated, for the world has grown more intelligent, and the power and scope of musical language have been greatly increased during the past century and a half. Mozart and Haydn were treated like menials; Beethoven received more consideration; Liszt was satisfied with honors and lived like a prince. Organs and violins are no longer believed by churchmen to be "implements of the devil," and self-respecting musicians are now freely admitted to the drawing rooms of our most intellectual society. None but snobs now repeat the old fable, "he is only a musician." As long as music was considered a mere pastime and entertainment, musicians were relegated to back seats. When the world began to realize that Beethoven spoke not idly in saying "Music is a higher revelation than all their wisdom and philosophy," then the tide was turned and our acknowledgment was assured.

Whether the ranks of the profession will in the future be more, or less, overcrowded is difficult to predetermine. But since the art is becoming more complex it is reasonable to presume that the musical jugglers will be deterred from entering the ranks of an army pledged to active combat and requiring thorough equipment for the fray.

ANSWER.—*Mr. Tracy.*—In the light of the past generation, would emphatically answer, yes! Looking back twenty-five years, we find there were comparatively very few well educated American musicians or teachers. At that time, there were indeed very few really first-class facilities for obtaining a good musical education here, and it followed, if any one desired one, it was necessary to go abroad for it. It is true, there were some good teachers, both American and foreign born, and a number of so-called conservatories where music in all its branches was supposed to be taught, though the results will hardly bear out the advertised claims.

The few good teachers could do but little toward educating the mass of students, while the conservatories possessed few good teachers and no graded system of instruction. Of course, with the vast hordes flocking to the conservatories, drawn thither by prolific advertising puffery, with the little instruction given them, few, if any, good results materialized. However, as our people become more enlightened, better educated, and more fully qualified to judge of matters musical, and they certainly must through artistic concerts, lectures and the press, they will value more highly the importance of the best instruction, and naturally will employ only the better class of instructors. There will be a constant increase of good and bad in the profession, which will always result from any business where money holds out an inducement, and undoubtedly, the bad will greatly preponderate, as in other professions offering like reward.

DRAPIING THE PIANO.—The fashion of turning a piano with its back to the room is both in the interest of musicians and those who are anxious to obtain a novel feature in the decoration of the room. Prior to this change in position nothing more than a draped scarf over the top was admissible, with, perhaps, an additional bit of bric-a-brac to relieve the set squareness of the upright piano. A desire for increased volume of sound prompted the change, and then at once the decorative mind beheld possibilities that had before been hidden. The scarf over the top still remains, but covering the ugly back is a graceful frippery reaching to the floor, and festooned as fancy dictates. One that has to be seen to be appreciated is made from one of the Roman blankets or slumber rugs, which sell from \$1.50 to \$2. If a dark blue ground, with pale yellow and bronze intermixed, is chosen, you will be astonished at the richness of the effect; for the silky sheen of the blanket remains undimmed, as it is apt to become when tossed about by restless sleepers. A fringe should be employed to finish off the edges, and it is as well to line it, though not absolutely necessary, unless the more expensive plush or silk mixture damask, to match the other hangings of the room, are employed. If plush is used, a square of handsome embroidery is introduced in one corner. No one can imagine how well a draped piano, looking like one ground for a palm or handsome lamp, looks when placed across the corner of a room.—*Philadelphia Times.*

HINTS TO PARENTS, TEACHERS AND PUPILS.

EXTRACTS FROM AN ILLUSTRATED MUSICAL LECTURE
ENTITLED "THE DELIGHTS OF STUDY,"
BY MADAME A. PUPIN.

It cannot have escaped the observation of reflecting persons, that in proportion to the innumerable students of the piano, and almost equal number of teachers, good, bad and indifferent, there are comparatively few piano players, that is, comparatively few of those who study the piano, who can play acceptably before others.

Parents pay out large sums of money to teachers, in the hope that their children may gratify them and give pleasure to their friends by their music: but when Julia, or Susie, or Willie, or Charlie is asked to play, the result is sometimes quite embarrassing.

Why is it that these numerous students of the piano do not succeed in becoming players? Why do the many aspiring beginners so soon lose their enthusiasm and become discouraged? Why are there so many beginners in the race and so few at the goal? If you ask the discouraged ones what the stumbling block was, the answer will be—the exercises.

We have all had our experiences—teachers, pupils. Parents complain that it is so difficult to get their children to practice. Teachers complain that the pupils do not practice enough and are not interested in their lessons. The pupils themselves complain of the exercises, which they stigmatize as dry, dull, dismal, dreary and disagreeable.

Now who ever heard parents complain that it was difficult to get their children to frolic and amuse themselves? Who ever heard of teachers complaining that their pupils did not play enough and were not interested in the games of childhood and youth? And who ever heard children say they did not like fun, but would prefer to wash dishes or chop wood?

Why do not parents and teachers take advantage of this peculiarity of youth, and try to make work and study interesting, and thus make play of work?

Here are the two methods exemplified: Jack lived on a farm adjoining the farm of Sam's father. At the beginning of the summer vacation, Jack's father told him he must pick up the stones in the ten-acre lot and dump them into the swamp at the foot of the hill. Jack hated work and would steal off whenever he had a chance, and come home to get a thrashing from his father. Sam's father took a different course to get his lot cleared: he said to Sam one day, "Don't you think it would be nice to build a stone fort, so you could play you were defending yourself from Indians?" Sam thought it would be a grand idea and he would get the other boys to help. Sam's father said he would tell them where to get the stones, and how to build the fortifications; so Sam got all the boys within miles, and they soon cleared a twelve-acre lot of rocks and stones. The story went round that Jack's father made him work like a dog, while Sam's father let him play all day.

The poor children! What perverted ideas they have about their teachers. Listen to yonder group of girls—Ada, Bella, Emma and Florence—denouncing their music teachers. Says Ada, "I think music teachers are detestable." Says Emma, "I can't think what they were made for." "Why to torment us like mosquitoes," snappishly replies Bella. "What do you think my teacher told me yesterday," cries Emma: "she said I must practice each page in my piece six times every day: what do you think of that?" "Well I wouldn't do it," says Bella. "I don't," replies Emma. Florence here interrupts the discussion with a gentle remark: "My teacher says you must play each passage ten times and sometimes twenty times consecutively, and the more you play it the easier it becomes and the more you get interested in it;" whereupon the other girls set up a chorus of—"Florence, what an idiot! to let yourself be imposed upon by a frowsy old music teacher."

It is true there are many ambitious students who do exactly as their teachers tell them, and who work faithfully, practicing exercises patiently year after year, but

who never seem to realize their hopes, who never can play one piece artistically, no matter how much they practice, and especially, are unable to play their best learned pieces before others. What is the secret of these failures?

We might reply by giving a fable as illustration. A gay young horse was taken by his master to the saw-mill every morning and put into a sort of cage, where he was compelled to keep steaming all day long. When night came he was more weary than if he had traveled fifty miles, and yet he had not advanced an inch from the place where he started in the morning. After a year of this work the poor creature became so dejected that he went listlessly to his daily toil, hanging his head and dozing about half the time. One day a gentleman passing by noticed the poor horse, and thinking he had something good in him, offered a good price for him and so secured him. He was sent to the gentleman's country-seat that night, and the next morning was harnessed with another horse to a buggy, and the gentleman set out for a drive. The poor young horse started off with his head hanging down and his eyes closed as usual, when his companion nudged his shoulder and said, "What is the matter with you, are you asleep; why don't you look and see where we are going?" "Why are we going anywhere?" dreamily asked the despondent animal. "To be sure we are, we are going to the Metropolis," replied the other. "To the Metropolis?" asked the now thoroughly awakened horse, in surprise, "and do you think we shall ever get there." "We certainly shall" was the answer "for master goes there every morning, and this is the direct road." Upon which the former listless and despairing beast became all life and animation, and applied himself to his toil with such enthusiastic energy that his companion found it difficult to keep pace with him.

Many students of the piano are like this poor horse; they labor and practice and are no further advanced at the end of their toil. My experience has shown me that pupils must find their work interesting and see themselves progressing thereby. It is necessary to have a definite aim for all study: that this aim or object should be in view, even if distant, and that the pupil should see himself progressing toward it. One could work with courage if he knew he were on the direct road to the goal, with the hope of reaching it in time.

Many listless and despondent pupils are reproached for their want of patience and lack of interest in their studies, whereas in most cases it is the teacher who should be blamed, if he cannot interest his pupils and does not know how to direct their studies so that their progress is visible to themselves.

But where there are disobedient or irreverent pupils, it is generally the fault of the parents, who do not command the respect of their children, or who do not uphold the teacher by insisting on obedience to his or her rules.

Emma Evans was the little girl who would not practice her pages six times a day. One afternoon Emma came rushing home from her music lesson, and bursting into the parlor where her mother sat sewing, cried out, "Oh mother, my music teacher has given me the most horrid exercise you ever heard; need I practice it?" "No dear; of course not, if you don't like it," replied her mother. Just then Florence Fairchild was ushered into the parlor, and after the usual greetings, Mrs. Evans asked Florence to play a piece on the piano, and Florence said, "I should be very happy to, Mrs. Evans, but I haven't memorized any pieces yet; if you like, however," she continued, "I will play a little study that I have just learned." So seating herself at the piano, she played the sixth study in Bertini, op. 100. She played it well up to tempo and so delicately and clearly that Mrs. Evans was charmed, and remarked that it must be "The Butterfly's Dance," but Florence said it was only a study. "Well," said Mrs. Evans, "I wish, Emma's teacher would give her such pretty things to learn—" "But," rudely interrupted Emma, "she gives me such horrid things—I won't practice them: now just see what she gave me to-day," and she opened the book and pointed to her last lesson. "Why that's what I've just played," said Florence. Emma and her mother looked

at each other in surprise. "But," said Emma, "my teacher says I must play it slow, like this,"—thump—thump—thump. "Well I played it as slow as that when I began it," replied Florence, "but I practice with a Metronome and work up to the right tempo." "What! one of those horrid ticky things," cried Emma; "everything was 'horrid' with Emma." "Yes," replied Florence, "I begin very slowly indeed, and work up to a very rapid tempo in a week or two." "But," asked Mrs. Evans, "do you not have to play it a great many times, to do that?" "About ten times every day for the easy parts, and twenty times for the hard parts," answered Florence. "Ten or twenty times every day!" exclaimed Mrs. Evans, "I should think the people in your house would get terribly nervous hearing the same thing every day." "Not at all," said Florence "for I do most of my study on a Virgil Practice Clavier." "What! one of those things that make no sound! I don't believe in those," said Mrs. Evans. "That's what most people say until they have investigated it," returned Florence, quoting a remark she had often heard her mother make. "Now here," said Emma, interrupting again, "what do you think of this exercise?" and turning to the nineteenth study in the same book, she continued "no one could make that beautiful, for it is nothing but tum—tum—tum—tum, with the little finger all the time." "Why Emma, that's my favorite study," cried Florence, forgetting her grammar in her enthusiasm; "let me play it for you." She began it very pianissimo, shading it most beautifully, swelling to a fortissimo, and dying away and ending with a sigh. Mrs. Evans was visibly affected and remarked, "Oh Florence, I don't see how you make those things sound so differently from Emma: that sounded just like an Æolian harp I once heard."

Florence shortly after took her leave and left Mrs. Evans wondering why it was that other people's children were so much more clever than hers.

A CHANGE IN STYLE.

BY G. H. JARVIS.

THERE is no doubt in my mind that to-day there is a great dearth of good, new piano music. Our present writers seem to avoid all the lines laid down by their predecessors. The principal living composers, Brahms, Rubinstein, Tchaikowsky, Xavier Scharwenka, and Morzkowski, in their compositions for the piano, do not consider whether what they write lays well to the fingers or not. Very few of Rubinstein's compositions are adapted to the ordinary hand, on account of the widespread extensions they contain; the same may be said of Brahms. One seldom meets with a scale or arpeggio passage in any of these writers. Similar want of adaptation can be applied generally to modern vocal and string compositions—in fact, composers generally have appeared anxious only to express their thoughts, without any special regard for the instrument for which they write. I think this is due to the influence of Schumann and Wagner.

The poetic beauty and fancy of Schumann's writings, especially for the piano, is beyond question. His compositions, from Op. 1 to Op. 82, testify the preference he had for that instrument; at the same time it cannot truthfully be said that Schumann wrote well for the piano. His Art creed led him to say what he had to say, without regard to the form and medium of expression; in this he differed very much from his great contemporary, Mendelssohn, who always expressed himself in the most polished and artistic manner, and although not possessed of Schumann's forceful and rugged genius, his complete and many-sided musical education made him master of the forms of expression upon every instrument. It has been the fashion of late years to extol Schumann at the expense of Mendelssohn, but I think unjustly, as Mendelssohn has been the means of re-creating the works of John Sebastian Bach, in many respects the greatest of all musicians; and he has also succeeded in building up a highly original style of composition (I allude to the "Eifen" music), which undoubtedly has its inspiration from Bach; but under the exquisite master hand of Mendelssohn has developed into an entirely new creation. In this form of writing he certainly has surpassed all his imitators, and they have been many. What is there in the whole range of piano music since his time, to equal his well-known "Rondo Capriccioso" Op. 14? And how difficult it is to play in a thoroughly finished and artistic manner.

CLASSIC VERSUS MODERN COMPOSERS FOR THE PIANOFORTE.

BY EDWARD HATZER PERRY.

I RECENTLY read an article in a back number of the *ETUDE*, deploring the predominance of modern composers on the recital programme of the pianist of to-day, and crying "Let us have more Bach, more Beethoven, more Handel and Haydn, more of the sternly classic writers, and less of the romantic school of our own century."

While I fully agree with its author that there is a tendency shown in the making up of the majority of concert and recital programmes, to favor the modern composers, to the partial neglect of Handel, Bach, and even Beethoven, I am far from lamenting this tendency, and regard it as an indication of advance, rather than degeneracy.

Although I gladly allow to the so-called classicists in composition,—to Bach, Handel, Haydn, Mozart and Beethoven,—an amount of musical genius and a fervor of inspiration equal to that displayed by any of our modern tone-masters, it has never seemed to me, that, in considering the special instrument under discussion, the pianoforte, the works of the older masters would bear a fair comparison, divested of all traditions, with those of our own century. And that for two reasons, both, I think, valid and weighty: Firstly, *the vast inferiority in quality and resources of the instrument for which they wrote;* and Secondly, *the direction of their chief efforts and energies into other channels.*

Let us apply this test to the first name on the list of the classicists, Sebastian Bach. Far be it from me to deny that Bach was as great and original a genius as Chopin. I simply maintain that the productions of his genius for the pianoforte do not deserve to rank to-day with those of the modern composers, for the two good reasons stated above. Many of Bach's efforts, and in my opinion his best efforts, were for organ and voices; while the instrument which did duty as piano in his day was not one which would inspire, or even admit of such treatment as the modern grand piano received at the hands of Chopin; who, moreover, concentrated the whole force of his genius upon this one line of activity.

Bach was, by avowed preference, an organist. That instrument was a much superior one in his day to the piano, having acquired substantially its present form in the Fifteenth Century; and it has always seemed to me that he reserved for the piano only such musical ideas as were too feeble, too trivial, or by their nature otherwise unfitted for the broader, fuller development of organ or chorus works.

Nearly all the improvements in the pianoforte, which have developed it into the instrument we know to-day, were made in the early part of our own century, with few essential alterations since, despite the many vaunted patents; and when we consider nature's facile and significant co-operation with the circumstances of artificial life, we may find a subtle connection between this perfection of the pianoforte, and the sudden uprising of the bevy of great pianists which became known to the world at that time, chief among whom were Liszt, Chopin, Mendelssohn, Hiller and Tausig. The piano, properly speaking, was in Bach's day unknown, the spinnet and harpsichord being its only substitutes; and when we see specimens of these instruments to-day, we cannot wonder if Bach considered them unworthy his loftiest efforts, and must do double homage to the genius of the man, that his piano works sustain themselves at all. There is a record that in 1747 Frederick the Great purchased of Silbermann, the first piano maker of note in Germany, his entire extensive stock, consisting of fifteen instruments, all square in form, and in compass ranging from four and a half to five octaves. These instruments were endorsed by Haydn, Gluck, and other leading composers of the day; but as Bach died in 1750, but three years afterward, it is doubtful if he ever fingered one of them, and certain that the instruments which he played and for which he wrote, were inferior still to these. A piano made spec-

ially for Gluck, in 1772 (notice that Bach at this time had been twenty-two years in his grave), is described as "four and a half feet long, by two broad, with sounding board at one end only, and strings mere threads." Is it credible that the greatest of geniuses, writing for such an instrument as this, and ignorant of the superior mechanical appliances of the future, can compete successfully with the composer of our own generation, or equally display and control the resources of the modern piano?

The real lover of the piano to-day will never become the real lover of Bach, through his piano works. He must learn to know him in his own chosen sphere, his compositions for church service.

Handel, born the same year as Bach, 1685, and surviving him but nine, was, like him, firstly and chiefly organist, whose knowledge of the piano, was confined to the feeble, limited five-octave harpsichord described. Moreover, although the author of countless operas and other works, his best blood as composer went, like Haydn's, into his famous oratorios, which alone can give the student a just or adequate idea of this great master. But a small and miserable fragment of the musical activity of Handel and Haydn was ever expended upon the piano at all. Indeed, some voluminous lists of the works of Haydn, published abroad, make no mention of any pianoforte compositions, many of the small works bearing his name being considered spurious. So rare, in fact, are the works of these two veterans for this instrument, that endless and wearisome repetitions would be a necessity, if they were often called upon to furnish a number for the pianist's programme.

With Mozart, orchestra, organ, opera, and chorus robbed the piano of the better half of his musical ideas; while as a performer, he was about equally divided between organ, violin, and harpsichord, all three of which instruments he used to play upon our programme.

Can there be but one opinion among connoisseurs in regard to the rare writings of Chopin for orchestra? Even his most enthusiastic and uncompromising admirers admit them to be practically failures. Yet they were the offspring of the same Chopin, overflowing with musical ideas, possessed of matchless genius in fullest activity. Why then do they do their author little credit, and fail to bear comparison with the orchestral compositions of other musicians of his standing? Simply because Chopin did not understand the orchestra and its resources. I take the liberty of making the same statement about Bach, Mozart, Gluck, Handel, and Haydn, in regard to the modern piano.

A man of superior genius, working in any of the fine arts, will show capacity always in one, sometimes in several, but never in all of its many subdivisions. For instance, the author who excels equally in epic, in drama, in lyric, in fiction, in essay, in argument, does not exist. Moreover, superiority in certain directions does not always ensure even merit in others; witness Shakespeare's lyrics, and Tenyson's dramas. A man is borne to his niche in the Temple of Fame on the breast of that wave of his genius which runs highest in him; and he has the right to demand of posterity that by this he shall be judged.

Beethoven, as it is almost needless to tell the readers of any musical journal, is regarded by some as the last of the classicists, by others as the first of the romanticists, and by others still as a sort of connecting link between the two great schools of composition, partaking of the characteristics of both. The last seems to me the most correct view. Like all geniuses of the highest order, Beethoven first dominated his art, as it existed in his own day, then lent himself kindly to the advance movement. When master of the music of the past, he became a pioneer of the music of the future. Those of his piano sonatas which are most in sympathy with the modern romantic school, are naturally those most popular to-day; as those adhering most strictly to the ancient models were doubtless the favorites of his own generation.

With Beethoven, the points observed in our survey of the older classicists will be found to hold good in a far

less degree, for, although his early instruction, performances, and compositions, were upon the harpsichord, he was familiar, in his latter days, with the real pianoforte; and though playing both organ and viola, and writing for all instruments, he was, as composer and performer, very loyal and devoted to the piano. Yet even here they cannot be wholly disregarded. I think all who have devoted their lives to personal study and practice of the greatest works for the pianoforte, will agree with me that Beethoven's compositions, though equal or superior in musical ideas to all others ever written for that instrument, yet do not "fit the piano," as do the works of the modern pianist-composers, Chopin, Liszt and Rubinstein. I also maintain that, devoted as the musical world justly is to Beethoven's pianoforte sonatas, his fame will ring longest and loudest as the author of the nine great symphonies.

PREPARATION FOR TEACHING.

No one branch of art explains itself; something leads to it, and a graduation from itself merges into regions bordering on other fields of learning. Likewise the particle of knowledge is isolated from all else; there is always a continuity that forms into one piece all that pertains to any art or science. From this, then, we can conclude that it is necessary to place all facts before a learner so that he can understand them, not only in their individuality, but in such manner that the union with all before and all that follows is easily to be seen.

With all people it is natural to be imitative before being origination. In the education of any individual, that period when the initiative is supreme is the one most difficult with which to deal. Then must reason and good sense, on the part of the teacher, be ever on the alert, or the frail bark of the growing mind will be dashed to pieces. This is the time when one must avoid all reasons, all abstract facts and all philosophical suppositions, so abstract by nature as to be confusing to the pupil.

But, as the mind grows, it begins to assert its individuality, slowly, it is true, but with a positiveness that is undeniable. Now the whole tactics of the instructor must change, but in proportion to the intellectual awakening of the learner. Now the pupil should be accompanied by more detailed explanation: first, the pupil must tell all he knows about the lesson; then should follow, by the master, a delineation of all those points unnoticed by the proselyte.—THOMAS TAPPEE, JR.

THE WAY AND THE WORK.

There are too many young people in the world who complain of their unfavorable circumstances. They say that everything and everybody is against them. They think that if they only have friends to help them, or if opportunities were more propitious they could succeed in doing something wonderful. There never was a greater mistake. To be born in easy circumstances is often a detriment than an advantage. Adverse circumstances really make a man.

Too many people are on the look-out for easy positions in life. Such people never will amount to much. It is the hard knocks that toughen the sinews and give strength and endurance.

Do not choose any course in life because you think it will be an easy and quick way of making a fortune. Every line of work has its difficulties and obstacles. When you see an obstacle in your pathway, no matter if it does seem to tower mountain high, don't become faint-hearted and despondent and turn back.

Perhaps when you get on the other side of that mountain of difficulty, you find that the object you desired is still farther on, and a river may obstruct your way. Don't sit down and cry in despair, or "shiver on the brink," for fear the water may be cold, or the current too rapid. Plunge boldly in, and with manly strokes make for the other shore.

This is the spirit that will carry one successfully through life. Almost every one would like to turn the world upside down, but if they are told that the way to do it is by taking a spade and beginning to turn up a little of the earth's sod or gravel, they draw back in despair or disgust.

The music life is no exception to the general rule. Difficulties beset it on every hand. To become a pianist, a violinist, a vocalist, or a composer, one must overcome many difficulties and obstacles that often seem to tower mountain high before the student. Without pluck to boldly attack any and all such difficulties as may present themselves, one would better never begin. And when one has progressed to the point where he thinks he is ready to make music teaching his life-work, he will still find many difficulties before him. But it is to be hoped that by this time he has learned the secret of overcoming them; which is that indomitable courage called pluck.—*Musical Messenger.*

THE LEGATO TOUCH.

BY HENRY G. HANCRETT, M. D., F. A. A.

This present is often called the scientific age. Those knowing a little about the accuracy of our information regarding some natural phenomena, treat rather disdainfully the commonplace way of getting at things by the results of ordinary observation. The man who attaches some electrical device to the piano and announces, in consequence of some discovery which he thinks he has thus made, what the accurate movements of the fingers should be, is looked upon as far greater authority than is he who after years of cultivation of an ear naturally gifted for art, has arrived by practice at his conclusion as to how he produces the most beautiful connection of tones.

Where vital phenomena are concerned it often happens that the scientific instrument does not give the most satisfactory results. The sphygmograph, by making absolutely accurate tracings of the pulse, has revealed undulations that were never dreamed of by those who were limited to the old-fashioned method of examination by the fingers; and yet practical physicians would give more for a moment's pressure of the finger over a sick man's pulse than for all the tracings the sphygmograph would make in half a day, as an accurate revealer of conditions in the sick body. Nor can any stethoscope give the information that a trained ear will gain by direct listening over the chest of a consumptive. It is so with other things. The cultured instincts of a man are sure to give better and more extended information than any scientific instrument can do as a substitute, although the latter may do far more accurate and finished work, whose value is appreciated by none more highly than by those whose training enables them to best do without the delicate instruments in practice. The telescope can range farther, the microscope reveal much smaller objects, than the eye; yet no one has ventured to compare those glasses with the eye for perfection and serviceability.

Such remarks seem to be called for at this late stage of piano accomplishment, by reason of some recent announcements that have been widely circulated. Pianists have been asked by certain well-known and highly respected organists, to believe certain things in regard to the legato touch and the method of developing it, which are contrary to the established convictions of the best pianoforte instructors and yet which seem to find acceptance to a very considerable extent. While every piano teacher recognizes the legato touch to be the foundation of all that is good in piano playing, it seems, in view of the above fact, not to be superfluous or out of place to go over again the grounds upon which legato touch is based and taught.

That the pianoforte of to-day is an imperfect instrument is recognized on all hands. The efforts of the piano makers to improve it are constant and unremitting, and have been attended with remarkable success. The piano of to-day compared with that of fifty years ago is almost incredibly improved. A Beethoven sonata played upon it, is another thing in regard to tonal richness, from what Beethoven himself might have heard. Yet in spite of the improvement that has been made there is still a large amount of the undesirable "pulsatile" tone, due to the blow of the hammer upon the strings, which makes necessary long and arduous study and practice in order that this "thump" may be done away with, as far as possible, by the pianist's art. And to cover or do away with it we resort to two things: The one is touch, the other is legato technique. By touch I mean the effort of the pianist to so impel the hammer against the string as to make the least of the blow, and the most of the following vibrations. And by legato technique I mean the means adopted by the pianist to cover what remains of the blow of the hammer against the strings, by continuing until the hammer stroke is finished, the vibrations previously induced, thus connecting musical tones (string vibrations) together, and bridging over "pulsatile" musical tones (hammer strokes). Legato means connectedly, and the connection desired is between the sounds

of vibrating strings, in the case of piano music, regardless alike of all extraneous sounds and of any mechanical or technical means of setting the strings in vibration.

The vocalist, the violinist and the organist have each to produce legato effects by connecting musical tones, and must adapt their technique to that end, but the method that answers for any one of them will not answer for the others or for the pianist.

Now the Practice Clavier undoubtedly is a helpful and valuable instrument, whose judicious and legitimate use I hope may be extended to all serious piano students; but if pupils are taught that by acquiring the ability to put down one finger and lift another so as to produce exactly simultaneous up and down "clicks" upon it, they will have learned how to produce the ideal legato touch of the piano, a good deal will have to be unlearned and learned again by them before they will be able to display a beautiful quality of tone and vice connection of legato passages. The production of a good legato is not to be decided by the rise and fall of dampers, as claimed by the Clavier Co., because of the unwelcome presence of the harsh tone produced by the blow of the hammer, what I have called the "pulsatile" tone of the piano, a name borrowed from Mr. Goodrich, the eminent critic of Chicago. Legato playing is a matter of blending of the string vibration, in addition to a proper touch. Nor is the latter element facilitated by the kind of practice that best brings out the clicks of the clavier, for a good legato touch involves a steady fall of the finger under the constant and active restraint of the extensor muscles; a movement that will not produce the brightest clicks.

These points it seems to me need emphasis, because it is now so long since the claims of the Clavier Co. in this direction were put forth, and yet up to the present time I have seen no refutation of them upon this ground. I wish to be distinctly understood as offering no objection to the use of the clavier within its legitimate field. It is of great value in teaching clearness of touch, and especially in directing the mind to individual details in practice, a matter which is of the utmost importance in gaining accurate control of muscles and movements. Both up clicks and down clicks can be made very serviceable, and possibly they can be used together with advantage, but surely a simultaneous occurrence of up and down clicks is not and probably can never be made to be the ideal movement for a true legato, and this point should be emphasized by all students and teachers in work with the Practice Clavier.

All accomplished pianists produce legato by a perceptible but inaudible blending of two keys. Any one whose eyes are quick can see that one key is held until after the next key is struck, for reasons that I have explained in the foregoing paragraphs. Organists on the contrary produce legato by letting one key rise as another descends. There is in their case no adventitious tone to be covered up, as there is in the piano. The attempt to transfer this organ legato to the piano keyboard, while it may result in pearly tones, clearness of enunciation and other good qualities, will not produce that smooth, flowing, song-like sound which we have learned to associate with the term legato. In this, as in every other musical point, the cultivated ear is the best criterion as to the proper effect and the proper method of producing it. One who can train himself to hear the legato produced by an artist, and can bring his fingers to satisfy his ear as to how this tone shall be produced, will find that the method described is far better than that which is more appropriate to Clavier practice.

Young performers should apply themselves, not only to the mechanical execution of written notes, but they should study the signs of expression which serve to complete and translate the composer's thoughts; signs which are, to a musical composition, what light and shade are to a picture. In either case, if these indispensable accessories are omitted, there no longer exists either effect or contrast, and the eye, like the ear, is soon fatigued with the same coloring, and the absence of variety.—*Thalberg*.

HELPS AND HINTS.

The study of the "History of Music," supported by the hearing of the master-works of different epochs, is the safeguard against self-conceit and vanity.—*Robert Schumann*.

In learning to play any musical instrument, three conditions must be strictly observed, viz., practice regularly, practice intelligently, practice faithfully. This will insure true progress.—*Folio*.

I can assure all pupils that more improvement will be made in one month by those who practice their scales and technics well, than can be made in six or twelve months by those who do not.—*Burrows*.

Virtue is its own reward. From my childhood, whenever my art could be of service to poor, suffering humanity, I have never required anything beyond the heartfelt gratification that it always caused me.—*Beethoven*.

Study only the best, for life is too short to study everything, and too valuable to be wasted upon mediocre productions. Do not waste your time upon poor music, poor books, and ignorant, conceited people.—*Emmanuel Bach*.

If we were to play a piece of music with exactly the same degree of forte and piano throughout, it would sound as ridiculous as if we were to recite a beautiful poem in the same monotonous tone in which we used to repeat the multiplication table.—*Czerny*.

To know how to suggest is the great art of teaching. To attain it we must be able to guess what will interest; we must learn to read the childish soul as we might a piece of music. Then, by simply changing the key, we keep up the attraction and vary the song.—*Amdt*.

I practice from six to eight hours out of the twenty-four, and frequently at night. I wish to be so free with my fingers that they will go where they ought to without thought, so that I can devote my entire mind to the interpretation of the composer's idea.—*Paderewski*.

The teacher who surrenders himself with entire love and self-sacrifice to his scholars is the true artist. The scholar, whether as a practical, or as an ardent dilettante, may thank him not only for a correct mechanical technique, but also for a right direction in the way of intellectual culture.—*Flauidy*.

The first condition for being an artist is respect for, and acknowledgment of, the great, and submission to it; and not the desire to extinguish the great flame, in order that the small rushlight should shine a little brighter. If an artist does not himself feel what is great, how can he succeed in making me feel it?—*F. Mendelssohn-Bartholdy*.

The impatient teacher does little good and a great deal of harm, depriving the pupil momentarily of the faculties of perception and memory, besides destroying that feeling of friendship and sympathy which should exist between teacher and pupil. Be patient, but not weak nor over-indulgent, lest the pupil should rule the teacher.—*Goldbeck*.

The quality of the true artist is best shown in his rendering of small pieces, for, in larger works—as in scenic painting—the finer details, the deeper toning, the artistic touches are either overlooked in, or overshadowed by, technical bombast, which covers a multitude of sins. There are many public performers who manage to get through a difficult composition of Liszt's, who could not play decently a simple nocturne of Field's, because, paradoxical though it may seem, such pieces are too difficult for them.—*Christiani*.

—Is it not surprising that scarcely two scholars out of every hundred become really good piano players? And that extremely few learn to read music readily at sight? That out of a thousand who have outgrown the school, not ten can continue the successful practice of their art without assistance? And that not five of these are able to sit down before their own instrument and develop their own ideas through its keys? Is it not therefore, money, time, and labor, in most such instances, absolutely thrown away? A far different result would have been obtained had a knowledge of harmony been imparted with the proper instruction in playing the piano.—*Gustavus Schilling*.

IN DISTANT LAND.

1

Ad Libitum.

RICHARD GOERDELER.

First system of the musical score. The treble staff begins with a melody marked *mf*, followed by a section marked *pp* with a fermata and a final note marked '8'. The bass staff contains chords and rests. Below the bass staff, the word 'Ped.' is written under the first and third measures, with an asterisk between the second and fourth measures.

Andante.

Second system of the musical score. The treble staff features a melody with fingerings (1 2 1 2, 3, 5, 4, 3, 2, 3, 4) and a dynamic marking *p*. The bass staff has chords and rests. Below the bass staff, the word 'Ped.' is written under the first, third, and fifth measures, with an asterisk between the second and fourth measures.

Third system of the musical score. The treble staff continues the melody with a fermata. The bass staff has chords and rests. Below the bass staff, the word 'Ped.' is written under the first, third, and fifth measures, with an asterisk between the second and fourth measures.

Fourth system of the musical score. The treble staff continues the melody with a dynamic marking *p*. The bass staff has chords and rests. Below the bass staff, the word 'Ped.' is written under the first, third, and fifth measures, with an asterisk between the second and fourth measures.

Fifth system of the musical score. The treble staff continues the melody with a dynamic marking *p*. The bass staff has chords and rests. Below the bass staff, the word 'Ped.' is written under the first, third, and fifth measures, with an asterisk between the second and fourth measures.

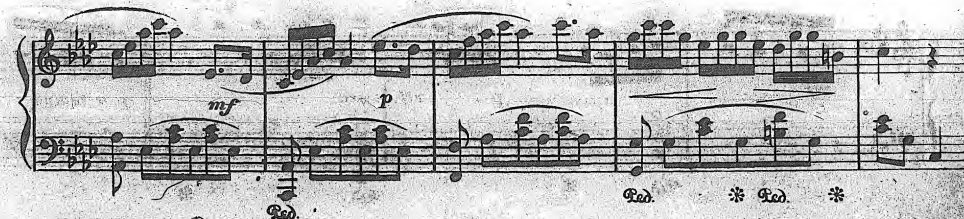
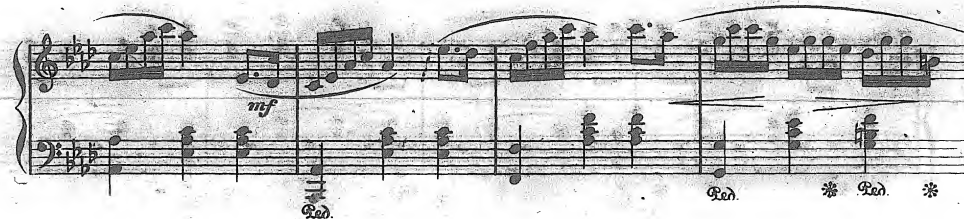
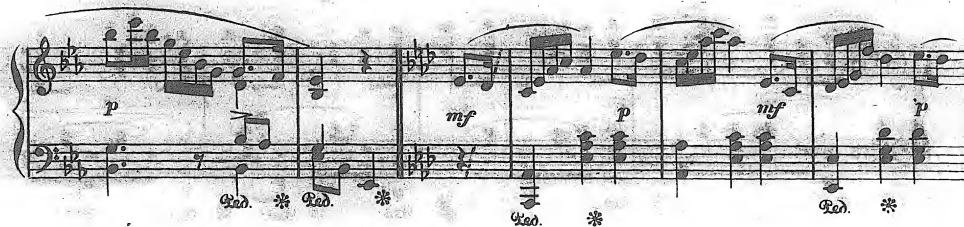
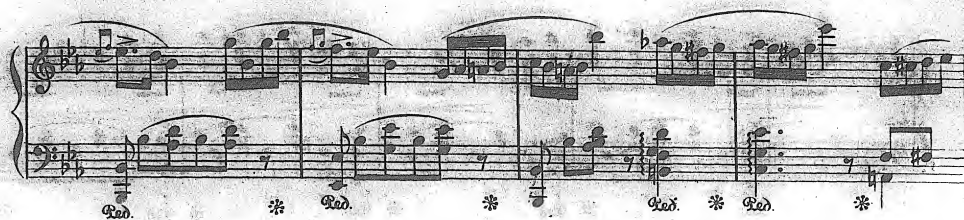
First system of musical notation for piano, measures 1-4. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *mf* and *p*. Pedal markings are present below the bass staff.

Second system of musical notation for piano, measures 5-8. The right hand continues the melodic development with some triplet figures. The left hand maintains the accompaniment. Dynamics include *mf* and *f*. Pedal markings are present below the bass staff.

Third system of musical notation for piano, measures 9-12. The right hand has a more active melodic line. The left hand accompaniment remains steady. Dynamics include *p* and *mf*. Pedal markings are present below the bass staff.

Fourth system of musical notation for piano, measures 13-16. The right hand features a melodic line with some rests. The left hand accompaniment continues. Dynamics include *p*, *rit.*, and *ard.*. Pedal markings are present below the bass staff.

Fifth system of musical notation for piano, measures 17-20. The right hand includes vocal-like entries with lyrics "an" and "do" under the first two measures, followed by a melodic line. The left hand accompaniment continues. Dynamics include *p* and *a tempo*. Pedal markings are present below the bass staff.



Red. * Red. * Red. * Red. *

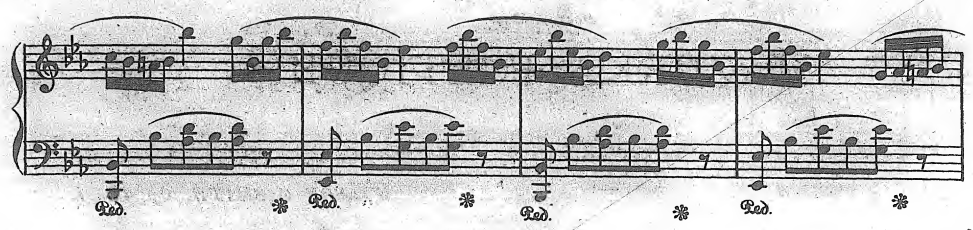
Red. * Red. * Red. * Red. *

Red. * Red. * Red. * Red. *

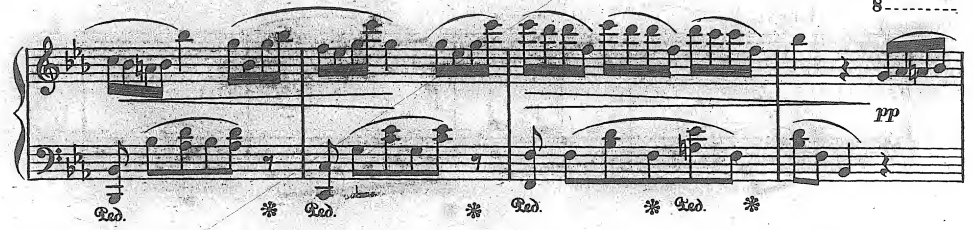
Red. * Red. * Red. *

mf *p* *rit. . ard.* *p a tempo*

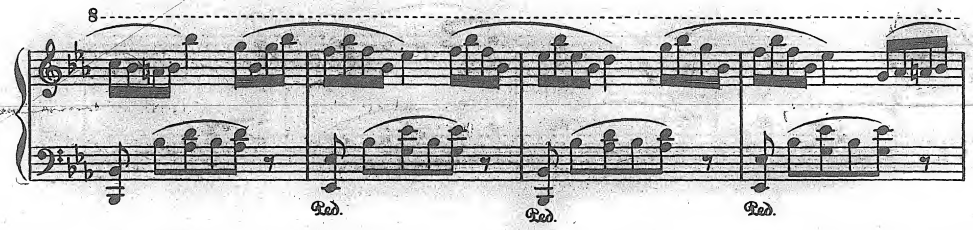
Red. *



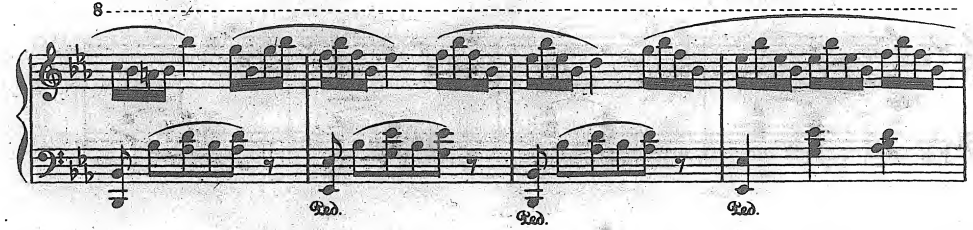
First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth-note chords, while the bass staff contains a series of eighth-note chords. The key signature is two flats (B-flat and E-flat). The system is marked with "Red." and asterisks below the bass staff.



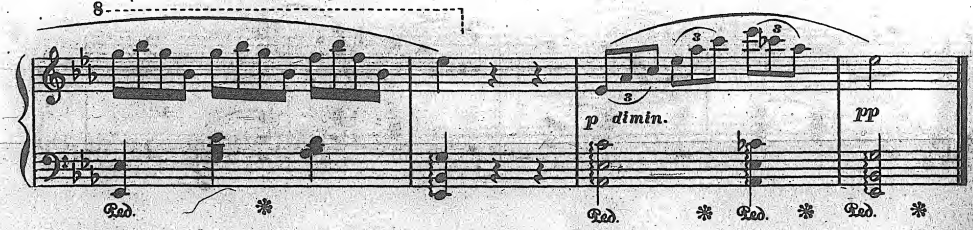
Second system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth-note chords, while the bass staff contains a series of eighth-note chords. The key signature is two flats (B-flat and E-flat). The system is marked with "Red." and asterisks below the bass staff. A dashed line with the number "8" is above the treble staff. The system ends with a "pp" (pianissimo) marking.



Third system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth-note chords, while the bass staff contains a series of eighth-note chords. The key signature is two flats (B-flat and E-flat). The system is marked with "Red." and asterisks below the bass staff. A dashed line with the number "8" is above the treble staff.



Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth-note chords, while the bass staff contains a series of eighth-note chords. The key signature is two flats (B-flat and E-flat). The system is marked with "Red." and asterisks below the bass staff. A dashed line with the number "8" is above the treble staff.



Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth-note chords, while the bass staff contains a series of eighth-note chords. The key signature is two flats (B-flat and E-flat). The system is marked with "Red." and asterisks below the bass staff. A dashed line with the number "8" is above the treble staff. The system ends with a "p dimtn." (piano, diminuendo) marking, followed by a "pp" (pianissimo) marking.

To Major C.E. HOWES.
Boston, Mass.

MAZURKA POETIQUE.

WILSON G. SMITH, Op. 48.-1.

Lento.

sotto voce.

ten.

In tempo rubato e poco lento.

mp

ten.

8 *ten.* *ten.* *ten.*

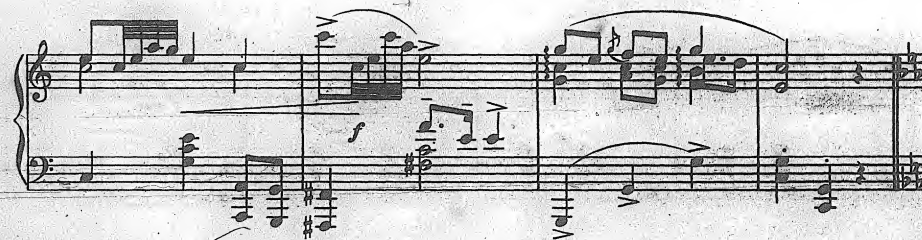
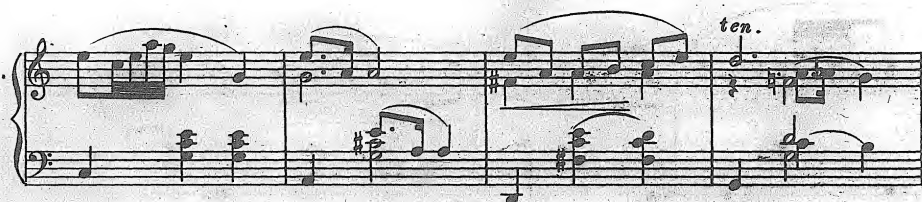
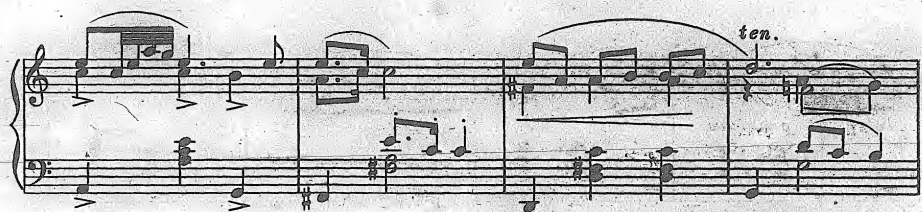
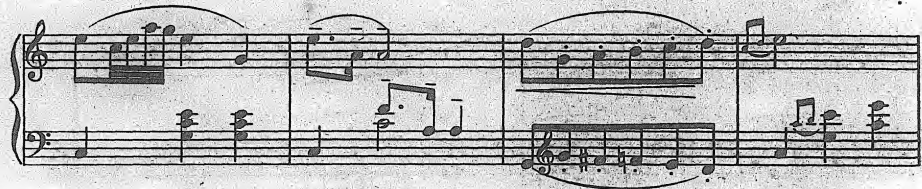
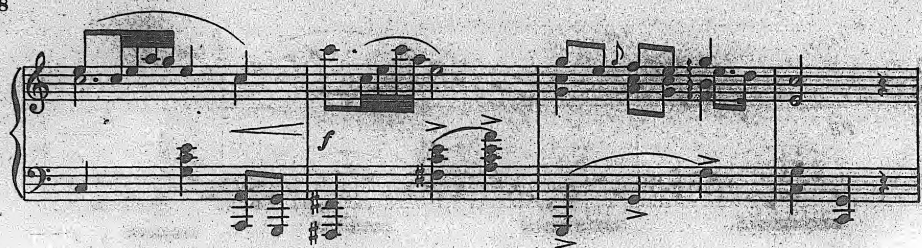
pp

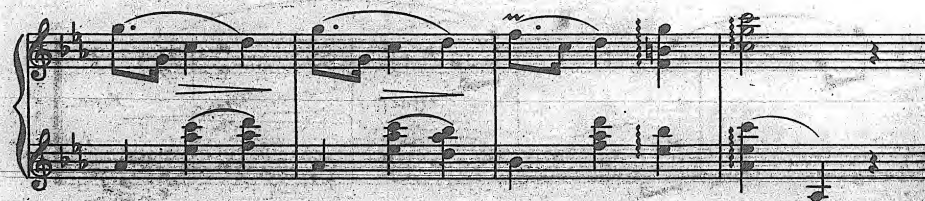
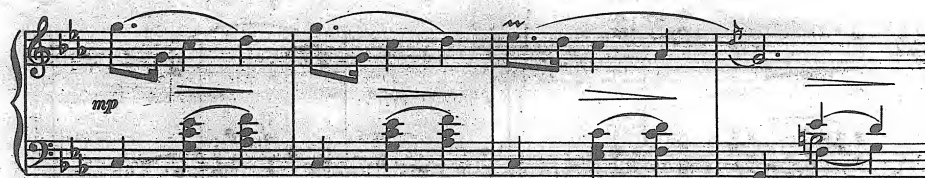
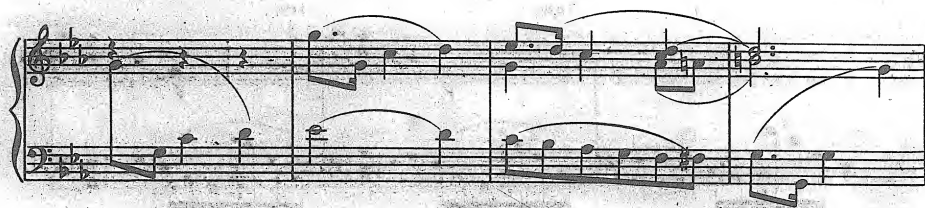
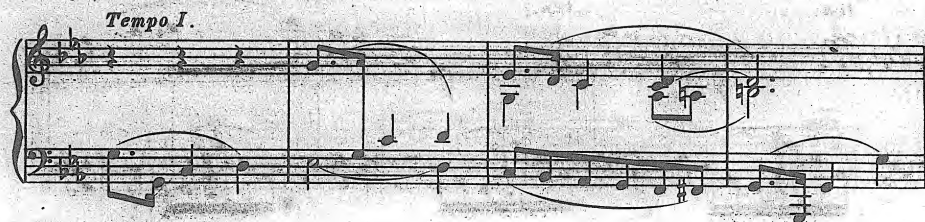
8 *ten.* *ten.*

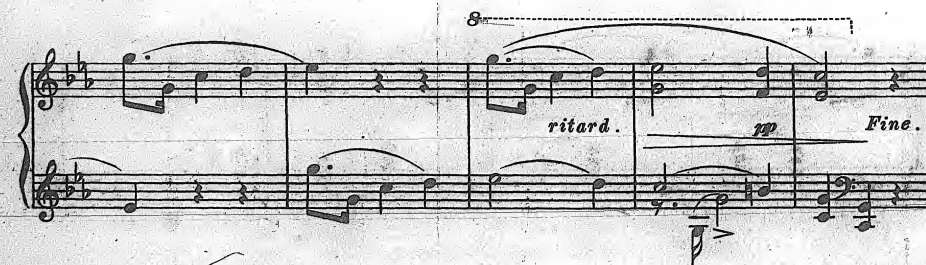
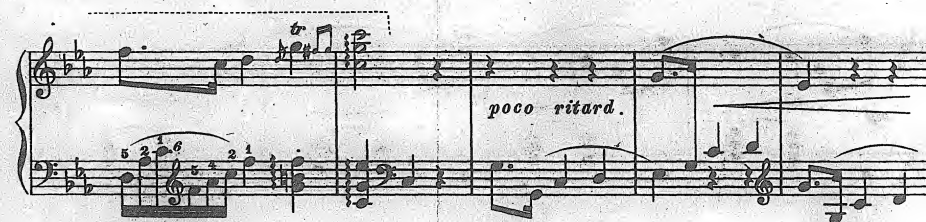
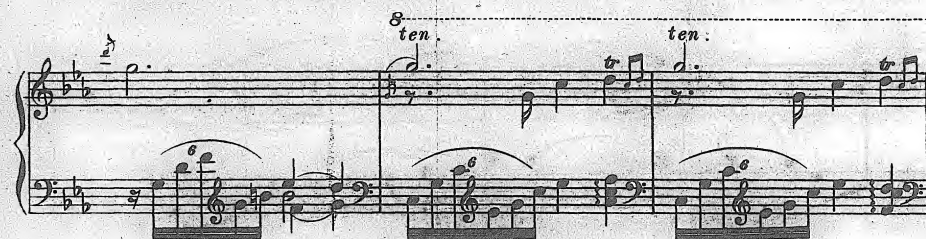
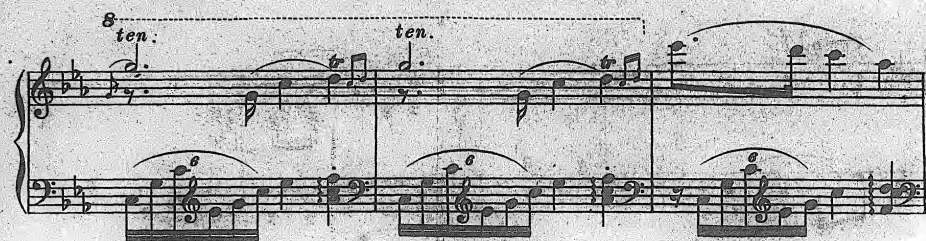
dolce e grazioso. *ten.*

ten.

ten.







IN THE DELL.

11

RONDO

Ed. Waddington, Op. 20. No 2.

Resoluto.

The first system of music is in 2/4 time. The right hand starts with a forte (*f*) chord, followed by a series of eighth and sixteenth notes. The left hand provides a steady accompaniment. Dynamics include *f*, *p*, *mf*, and *p* *rit.*. Tempo markings *rit.* and *a tempo* are present. Fingering numbers 1-5 are indicated for various notes.

Moderato.

The second system continues the piece in 2/4 time. The right hand features more complex rhythmic patterns, including triplets and sixteenth notes. The left hand continues with a steady accompaniment. Dynamics include *p* and *mf*. Fingering numbers 1-5 are indicated throughout the system.

First system of musical notation. Treble and bass staves. Treble staff features a melodic line with triplets and a crescendo. Bass staff features a supporting line with a 5th finger indication. Dynamics include *cresc.*, *f*, and *p*.

Second system of musical notation. Treble and bass staves. Treble staff features a melodic line with a mezzo-forte section and a piano section. Bass staff features a supporting line with a 2nd finger indication. Dynamics include *mf*, *p*, and *cresc.*.

Third system of musical notation. Treble and bass staves. Treble staff features a melodic line with a forte section and a piano section. Bass staff features a supporting line with a 2nd finger indication. Dynamics include *f*, *p*, and *dolce*.

Fourth system of musical notation. Treble and bass staves. Treble staff features a melodic line with a mezzo-forte section and a piano section. Bass staff features a supporting line with a 5th finger indication. Dynamics include *mf*, *f*, and *p*.

Fifth system of musical notation. Treble and bass staves. Treble staff features a melodic line with a crescendo, mezzo-forte, and rallentando section. Bass staff features a supporting line with a 2nd finger indication. Dynamics include *cresc.*, *mf*, and *rall.*.

p a tempo
marcato il canto
mf

rit.
p a tempo

rall.
dim.

Tempo I.
p

p
mf

The first system of the musical score for 'The Swan' from 'The Nutcracker'. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the time signature is 3/4. The music begins with a piano (p) dynamic. The melody is characterized by a series of eighth and sixteenth notes, with a prominent trill in the first measure. The score includes various musical notations such as slurs, ties, and dynamic markings (p, mf, p).

[illegible]

Musical score for "The Rose Tree" in 3/4 time. The score is written for piano (p) and includes a mezzo-forte (mf) section. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one sharp (F#). The score includes a crescendo (cresc.) marking. The melody features a series of eighth notes and quarter notes, with a final measure containing a half note and a quarter note. The accompaniment consists of a steady eighth-note pattern in the left hand.

15

J. HAYDN.

№ 1.

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No 2.

Two Short Pieces - 2.

Questions and Answers.

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. In every case the writer's FULL ADDRESS must be given, or the questions will receive no attention. In no case will the writer's name be printed to the questions in this ETUDE. Questions that have no general interest will not receive attention.]

Ques.—Will you explain "diminished sevenths" in words which would help one to make them clear to younger pupils. A. M. W.

Ans.—A diminished seventh chord is made up of three minor thirds. Take a dominant seventh chord, add a minor ninth and omit the root and you have a

diminished seventh chord. Example: (G)-B-D-F-A♭. This chord naturally resolves as the dominant seventh

(G-B-D-F) resolves, i.e., into the chord of C major or C minor. It is generally spoken of as the seventh chord on the seventh degree of the minor scale, and it takes its name from the extreme interval, B-A♭, which is a diminished seventh. But it is properly derived from the dominant seventh, in my opinion, and it resolves into C major as well as into C minor. J. C. F.

Ques.—Will you please explain the difference in the two mordents used in Bach inventions and symphonies, one plain, the other with the line drawn through.

M. MUNRO.

Ans.—The term mordent is frequently used when pralltriller is meant, as you have done in the question above. The true mordent has a stroke through it, as below, and indicates the rapid alternation of the written note with the note below it, generally at the distance of a semitone.



The Pralltriller is without the perpendicular stroke ~~~, and shows that the rapid alternation occurs between the written note and the note above it.



Both begin and end with the principal (written) note and occupy part of the value of it. There are several varieties of these graces which were used by Bach and contemporary composers. A. B.

Ques.—I have been told that there are two different schools of pianoforte technic, and that they are contradictory one to the other. Please explain, giving the name and method of each. E. F. V.

There are certainly different schools, but the number is not confined to two. However, they can perhaps be reduced to two main principles of touch, the "blow" touch and the "pressure" touch. The former is conspicuously represented in Plaidy's "Technical Studies," and the latter in Mason's "Touch and Technic." The former is inadequate for the requirements of modern playing and is antiquated among artists in general, although it survives among conservative players and teachers. There is nothing done by the hammer-like blow of the finger, which cannot be better done by pressure either of the finger, hand or arm. The free use of the arm is increasing daily among intelligent pianists and teachers, even in the elementary stages of playing. The use of modern methods simplifies and expedites the acquirement of a good technic. J. C. F.

Ques.—Do the best teachers advocate or permit the use of "and" for a beat divided in two parts; or of "one and a" for triplets; or of "one and a" for a beat that is divided into four parts; or in using a larger number of counts than the time signature calls for, as counting four eighths instead of two-fourths, or of eight eighths in place of four-fifths, or of eight-sixteenths where the time is very complicated? D. O. A.

In such cases it is probably better to adopt a shorter note as the time-unit until the pupil has learned to measure the lengths accurately. Thus one may count four twice in a 4 measure, giving an eighth note a count, etc. But I am no stickler for any special method of

counting, if only the pupil keeps his head clear and actually sees and measures the time-relations.

J. C. F.

Ques.—1. Is the system of fingering which has the cross to indicate a thumb in the 1, 2, 3, 4 for the other fingers, rightly called American fingering? 2. What is the origin of the two methods of fingering, German and American? S. V. D.

Ans.—1. It is not American, but English. However, its use in this country was very general until recent years. It is rapidly going out of use.

2. The old German Masters, especially Bach, used what is substantially the English system of indicating the fingering. He used the cipher instead of the cross. The so-called "German" fingering originated in Italy and was first taught in Germany by Italian masters. C. W. L.

Ques.—1. Can THE ETUDE give the titles, authors, and prices of some books that give the lives of the great composers in a style that will interest children? 2. Are there any collections of books of classic music or arrangements of classic compositions for children who can play the easy and common dances of the times? The music is wanted for use in a musicale. C. A. R.

Ans.—1. "Musicians in Rhyme for Childhood's Time," by Crawford and Sill, price, \$1.50, and "Story of Music and Musicians," by Lily, price, \$1.00, are two of the best. There is no book that gives the lives of all musicians to our own times. The above give the lives of the great masters. The former is for very young children and the latter for youth.

2. Yes. There are albums of easy arrangements from all of the great masters, containing about twenty-five pieces each, in the Peters, Augener & Co. and the Willdorf editions. C. W. L.

Ques.—Will you kindly tell me where I can find a full account of the legend interpreted by Mendelssohn's overture, *Selma Melusine*. My only resource seems to be the unabridged dictionary, and the information there is very meagre. M. L. G.

Webster's Dictionary contains a comprehensive account of the legend of the "Fair Melusine." For a more elaborate and detailed account of the story we would advise application to a library for works on French folklore, or tales of the fairies. There are some of the latter by Edmund About. Fairy subjects were great favorites with Mendelssohn in his youth, and made an impression much of his composition. A. B.

HOW TO LISTEN TO A FUGUE.

BY HENRY CARTER.

If you wish to understand a Fugue, listen closely to the first twenty notes or so. They are given out distinctly, one at a time, and will be constantly repeated throughout the piece. After the first twenty notes, a duet commences, in which the upper or lower part must repeat the melody already given. After the duet, comes a trio, with the same first melody in the highest or lowest set of notes. When the trio is finished, a quartet begins, and then, as before, you will find the first melody or subject uppermost or in the lowest part. From this point, the fight thickens, and the melody, in contending with the other parts, is often broken into fragments. An attentive ear, however, will discover that the mutilated melody is constantly struggling to make itself important, and that it will always succeed in asserting its claim to prominence in some part of the turmoil. Before the close of the composition, when point and counterpoint, fugue and double fugue, fugue in the fifth and fugue in the octave, have all contended for the mastery, be sure you will see confusion conquered, and your old friend, the first subject, triumphantly vanquishing himself the unmolested conqueror. The reason people hate fugues is, that they expect the melody always in the upper part, and seldom find it. Hunting for the melody, when obscured by three inferior melodies or accompaniments, is a source of keen enjoyment to an educated musical mind. A musician, once in the habit of unraveling and dissecting intricate figures, looks upon compositions where all the beauty is on the surface, much as a chess-player looks upon cards. In Bach's fugues, do not look for contrasts of light and shade, for quiet sentimental effects, for dramatic power. They have a character of their own, a healthy vigor of manliness, as well as being full to the core of intellectual strength. They may be compared more fitly to huge, sublime rocks than to sweet violets and the charming forget-me-nots.

THE FUGUE.

BY JOHN S. DWIGHT.

"THE FUGUE is the vital principle of musical form; it is the prime secret of all form, the very soul of it. Whatever music does not more or less imply the fugue principle, though it need not be strict fugue, is likely to be poor and shallow music. For fugue is but the logical development of what is latent in a given theme. It is in music what the spiral law of growth is in the plant. It has its prototypes in nature; in the surf billows rolling up the beach; in the waves that run along a field of grain before the wind; in the widening vortex of the whirlpool and the water-pot; in the longons of flame whirling round and reappearing as the fire ascends and seeks the sky. It has its correspondences in other arts; in nothing, perhaps, so strikingly as in those wonderful creations of religious architecture, which are the furthest removed from mere mechanics and geometry, which speak so to the soul and the imagination, and almost seem alive and growing, as it were yearning, reaching, soaring upward while we look at them—the old Gothic churches. There we see the fugue in solid form; that is what Madame De Staël meant when she called architecture "fugue music." There we find the same precision of minute detail, the same endless echoing and imitation of motives and parts of motives, phrases, with quaint particularities; a thousand pointed arches, clustered columns, cunning tracery, and, peeping out of unexpected corners, exquisite or grotesque shapes of plants, of men, of animals, and monsters, as if to include all the images that ever filled the waking thoughts, or dreams of man in history—all aspiring, growing to a climax, yet to the mind still hinting further growth, still seeming in the process of becoming, never absolutely done; utmost finish and yet eternally, actually, but ideally suggesting still the Infinite, the unattainable in time. This suggestion of the Infinite is what we would call the expression of the fugue. (Only, to be expressive, it must be a fugue of genius.) Yes, in music, the fugue is the perfect type of unity in variety. It is nature's own law; the true instinct of genius itself, obeyed it unconsciously by the inmost necessity of art and of its own soul.

To be bound always strictly to the fugue form is pedantry; but not to know it, like to feel it, not to imply counterpoint in free composition is to forsake the real point of inspiration. All the great composers, the real creators whose works live forever,—Beethoven, for instance, who did not very often write fugues as such,—working, by a true instinct, with nature and the divine force of essential form, or unity, imply the fugue in whatever form they write; they have its secret in their law is in their hearts, the soul of all their method; indeed, so familiar are they with it, that they need not literally present it. It lay at the basis of their culture. No one is fairly master of the free forms, until he is master of the fugue. That is, wherever there is harmony, wherever there is more than one part, true art dictates that the parts move individually, that there be sure contrapuntal texture. Where Counterpoint sits down to work, Fugue looks over its shoulders.

And now we see why one never exhausts the interest of a good fugue. There has been plenty of mechanical, dry fugues, results of plodding calculation, ingenious, learned, but without much expression. But there are also live ones; a live one never gets hackneyed, never dogs and persecutes the mind, it flies to us in fashion which the street organs keep forever murdering, but will not bury. Mere melody has in it a principle of decay; it stales by repetition; and therefore the music that proclaims the Infinite, the great religious music from of old, has worn the undecaying form of fugue and counterpoint. * * * It can no more be exhausted. Its themes, the motives, multiplied, repeated, echoed, imitated, or contrasted, throughout the whole upward floating, spirit-like, scarcely material mass of a Strasbourg or Cologne cathedral. * * * Right healthy music are the fugues of Bach and Beethoven. To him the fugue form had become a native, pliant, and obedient language, in which he could express himself most readily. * * * Handel, too, was grand in fugue, but far less various than Bach.

GOXON ON FALSE SINGING.—My mother had made me her pupil as well as her nursing, and familiarized my ears with sounds and with words. Hence, my perception of airs and of the intervals composing them was quite as rapid as my perception of words, if not more so. Before I could speak, I distinguished and recognized perfectly the different airs with which my ears were filled. It must not be concluded that a precocious culture of the ear is sufficient to make a musician capable of composing. But it is certain that one can imitate the ear to musical language, exactly as one can imitate the eye to painting, and develop the musical sense in a much larger number of children than is commonly done. I have known children sing false because their mothers and nurses sang false and spoiled their ear. It is not the voice which is false—it is the perception of the intervals which has been falsified by vicious expression.

LETTERS TO PUPILS.

BY JOHN S. VAN CLEVE.

WILL Mr. Van Cleve please answer, through the columns of *THE ETUDE* the following questions?

First, let me say that I am a student, very ambitious and hardworking, a young man about twenty. I have recently been studying, with an excellent musician, the second Hungarian rhapsody of Liszt. I thought I knew it, but on attempting to play it I found myself floundering and forgetting, and in fact, losing myself entirely in five different places. These passages were usually where the fingers had to work rapidly by themselves.

The first question I wish to ask is this: How can I be sure of playing as well before critical judges as in my room or before my teacher? Second, how long must a thing be in one's mind and fingers perfectly before he can be sure of himself? Third, is there any special way of making the fingers nimble, for I have no trouble with octaves, chords and skips, or anything that requires heavy work; whenever dainty work comes in, however, and especially rapid groups with the hand quiet, my fingers are stiff and uneven. Please pardon me for such elaborate questions. P. A. S.

ANSWER TO F. A. S.—Your predicament was a mortifying one, no doubt, but I am sure every musician now living has, at some part of his career, floundered and disappointed himself in a like painful and irritating way. You ask how you can be sure of playing just as well before people as in your room. I will remind you of Robert Schumann's advice, which was to the student: within the walls of your room be exceedingly modest and think that you know nothing; study with limitless diligence. When you go before your public cast away modesty and think that they know nothing, but you everything. Now, when you played for the critical musician aforesaid, he was, to all intents and purposes, your public, but you suffered with stage fright. Now, stage fright is a terrible misfortune, in fact, a fatal disease for the moment, perhaps, but it is no disgrace, for it often accompanies the most highly organized musical temperament.

I remember, when living in Janesville, Wis., to have written an article in the newspaper, a review of a concert, in which, trying to apologize for a certain young lady's defective and unequal singing, I said that she evidently suffered with stage fright. She took mortal offense at this, and never forgave me from that day till this. That was, of course, infinitely silly on her part. I have known at least a score of good amateur pianists, some of them my own pupils, who have this fatal defect in their make-up. There are persons who study diligently, and play admirably just so long as the sympathy of the listener is certain, but the instant there is any doubt of the public applause, a polar wind seems to strike them and freeze their fingers to icicles.

I had this appalling complaint myself on three separate public occasions, and know how to feel a keen sympathy for those whom it attacks, but there is, I believe no cure for it except three things: plenty of sleep, food, exercise, temperance, and general virtue, to make mind and body healthy. Second, practice, practice, practice with infinite patience and minute analysis. Third, resolution, resolution, resolution, and a certain kind of, we will not say self-conciliation, but something much better, that is, honorable self-esteem. If you know that you can do a thing then do it, and do not act like a silly self-conscious child.

As to your second question, I will simply mention an experiment of my own upon which I may enlarge at some future time; but first I will formulate my experience and advice in an aphorism, which is this, never play anything in public until it has dried and hardened upon the inner walls of your memory, or to drop metaphor, never play a thing in public which you have not learned and forgotten three times.

I consider that all coaching or cramming for a special occasion is a form of suicide, which usually costs ten times as much nervous energy as it is worth, and is nothing less than pouring out a copious libation of one's life-blood on the altar of the hideous idol of vanity.

Finally, under this head, I believe that no one really ever plays a composition until he knows it so well that, in reproducing it he goes through the same process as

the composer when he first constructed it. Your emotion, doubtless, is fainter and colder, but the same. The experiment I alluded to was this: in memorizing Mendelssohn's "Spinning Song," I purposely neither played nor thought about it for a month, and then examined its condition. It was intact, but a little dusty.

As to your third question, we are continually asked for some new quick nostrum for making the fingers agile, and securing metacarpal technique without prolonged labor. In climbing the mountain of the muses, you must take a gradual and spiral course. Scrambling straight up the sides will prove toilsome, painful, and certain to end in failure. In my opinion there is nothing better than the *Digest* of Clementi by Tansig, the annotated *Crammer* of Von Bulow, and the *Touch and Technique* of Wm. Mason. A judicious employment of *Brotherhood's* *Technique* and *Virgil's Practice-Clavier* may be eminently advantageous.

MUSIC VERSUS PUBLIC SCHOOL DUTIES.

BY L. R. CHITTENDEN.

THERE is no doubt that the long hours that children are employed by the country and village public schools, from nine to twelve in the morning, and again from one to four in the afternoon, interfere materially with the practice hours of such of them as take music lessons. Many parents let their children stop music lessons during the school year, and when summer comes, have them begin again. This is bad, for several reasons: In the first place the sultry days of summer are not conducive to good practice. To be shut up in a close, dark room on a hot summer day, and be expected to do good, earnest work, is not only hard, but nearly impossible, unless music is a passion, which in the ordinary child it is not. Then the breaking of music lessons in September, until the next vacation, virtually loses all that has been achieved during these hot days of weary practice. So each vacation is merely a working up to where the pupil left off the year before. Then the best teachers generally are out of town for the summer, and it will be a life-long regret if any but the best teacher is engaged. A pupil, too, should have a vacation, and generally does get a short time off, at any rate, which makes another break in the lessons.

Therefore, the only way is to work music lessons in at some rate, and keep the pupils at a daily practice. Make the practice time shorter, if need be, and plan matters so that the recreation hours shall not be too much encroached upon. This will require some management, system, thought, and care by the parents.

In a family that the writer often visits there are three children whose ages range from eight to twelve years. Music is kept up with profit and ease, as follows: The family arise at seven in the morning, breakfast at seven-thirty. The middle child practices from eight to eight-fifty-five, putting in the entire time on technique. There are still fifteen minutes left before school time begins, and, as the school house is very near, this is an ample margin, leaving a little time for the necessary breathing spell in the fresh air.

At noon the youngest child practices thirty minutes out of the hour and a half allotted scholars of the primary department of the school for the noon intermission. This leaves plenty of time for luncheon and a play afterwards. After the afternoon session, the oldest child practices from five to six, after an hour's outing, and after dinner they all take a few minutes for recreations in pieces, sonatas, duets, etc., and twice a week they are drilled by their mother in short primer exercises and elementary theoretical work. These three children are sound in health, and are merry romping lasses, but they never think of rebelling or fretting, and practice their music quite as willingly as they go to school, and as a matter of course.

"WAXER, musical affliction, pose and faism to the contrary, the great public does enjoy melody, and until a hitherto undiscovered something shall be found to supersede it in fingers they will continue to do so; further than this, there can be no question that the race of singers has dwindled and decayed since composers have seen fit to eliminate melody from their list of musical necessities."—*Reginald DeKoven*.

WHAT IS MUSIC TEACHING?

BY ARTHUR L. MANCHESTER.

FROM the teacher's standpoint it is giving to the student the musical knowledge and mechanical skill needed for the performance of music on the piano-forte.

From the student's standpoint, it is the acquiring of all of these things. But the student has no experience, and does not know in what the necessary information consists, how it is to be acquired, or in what order shall it be presented.

The teacher is supposed to know all this. Still I wonder, if a strict examination were made, if there might not be a changing about of methods, a reversing of the order of things in a good many cases. At any rate, it will not harm us to look at matters a little, and see whether we may not be able to improve upon our present system of doing things. The piano, in itself, is a very dead and cold instrument. Its tones and powers are confined to a very limited sphere. The effects which can be produced upon it are not multifarious, and it has not the rich glow of warmth, the changing color of tone so natural to the stringed instrument, or even to the organ, and most of all to the human voice. It is dead. Wherein then, must its power lie? Certainly in the living performer. Through the mechanism of muscles and fingers must thrill this warm, glowing life, and by the performer's personality must the hearer be touched. This brings us face to face with the difficulties of piano playing. Let us survey them and see whether they are surmountable, and if so, how? But here I meet with the common trouble that confronts all teachers—what is the order of correct teaching?

Let us first take the physical: This class of difficulty is contingent upon the student's make-up, stiff, unyielding, or, it may be too yielding fingers, obstinate muscles, and unequal muscular development, all combine to strew the pathway of the piano student (and teacher) with thorns.

But there are other, and, to me, far more serious obstacles. They are the mental and the unconscious failings,—inaptitude perhaps—of the student. Wrong and disorderly methods of thought, an unconscious inability to grasp the essential point of the instruction, as well as lack of will control over individual muscle action. You will perceive these difficulties to involve many separate and distinct forms of treatment. All of these weaknesses affect seriously, both touch and interpretation.

Touch is the vehicle by which the performer's personality is transferred to the instrument. In fact, it is the *sole* means for expressing, in piano playing, our thoughts, emotions, and feelings. Very insufficient for the proper performance of so stupendous a task, isn't it? Yet it is our only resource. What is it in detail? Why you know it is the same super-sensitive power focalized in the finger tips, as that possessed by the skillful surgeon, by the aid of which he tells you, with the slightest and gentlest of touches, that a small bone—hidden under an accumulation of flesh—is broken. You know touch to be that intangible something which causes you to *detect* life in the keys of your piano as your fingers caress them.

As Dr. Mason in his *Touch and Technique*, Part I, has said, there is a quality in touch—of course I mean good touch—which is God-given; but there are qualities that can be acquired.

The indescribable something which makes the tone vibrant with sympathy is not to be acquired by any one. It is a talent. But the feeling of discriminating sensitiveness, resulting from a perfect control of individual muscles, so that they can be used singly or in combination united with the mental power of concentrating all the sense of feeling, so to speak, in the tips of the fingers, is within the possibilities of acquirement.

Wanted, more parents that insist upon having their boys well educated in music. Music is a saving grace to boys.

IN WHAT MANNER MAY PARENTS ASSIST MUSIC TEACHERS IN THE PERFORMANCE OF THEIR DUTIES?

BY E. VON ADELUNG.

The writer takes it for granted that parents have their children taught music from no other motive than to develop their talents, for the sake of furnishing them a source of refined pleasure, or to enable them, in case of necessity, to earn a respectable living.

Musical talent comprises several innate qualities besides a musical ear. These qualities must not only be present, but so well distributed as to form a happy, harmonious, combination; for it is evident that the best musical ear without the support of a good memory, and a great ambition, will offer great obstacles to the best efforts made to develop musical talent.

It is true that a weak memory can be strengthened; it is also true that by application of proper means, a pupil inclined to carelessness, or even laziness, may be induced to become a careful and industrious worker; yet it requires a long time and great perseverance to accomplish such a change without disappointing the anticipations of loving parents, who will more likely seek the cause of slow progress in the teacher than in the child.

Let us suppose that the personal character of a teacher is beyond criticism, and that parents place full confidence in his knowledge and abilities as a teacher; even then much time and trouble can be saved if parents will assist the teacher, or in fact, both teacher and pupil; for the latter is the main person to be benefited.

There are many eventualities by which the progress of a pupil may be retarded. Take, for instance, a beginner learning how to sing, who accompanies himself on a piano out of tune. The instrument is, in the absence of the teacher, the only guide for the singer, and as excellent, as it may be, it will deviate from the proper pitch in course of time if not tuned at least twice a year. How detrimental such a piano must be to the speedy and correct development of the musical ear, can be easily imagined.

Then, if the temperature of the practicing room, generally the parlor, is kept so low as to differ by nearly ten degrees from that of adjoining apartments, the chilly atmosphere will stiffen the pupil's finger-joints to such a degree as to render practice useless, if not impossible.

Not much less injurious will be a room so badly lighted as to make it difficult to read the notes; or so damp that when used for several hours a day it will endanger the pupil's health.

Then, although the room may be cozy and cheerful enough, the child may be overburdened with school-lessons, and his mind consequently too much fatigued to give proper attention to the task set before him.

The same result may follow a social party or entertainment in which the pupil participated the night before, and which robbed him of a good night's rest.

The length of time between lessons will also influence, to some extent, the rate of progress. On the one hand, the pupil will more readily forget some part of what the teacher said, if a whole week has elapsed instead of only two or three days; on the other hand, it will be more difficult for the teacher to correct wrong fingering and other mistakes that happen to slip in, and were practiced for so long a time as five or six days in succession.

Some parents desire the teacher to use a certain instruction-book which they deem the best; or they request him to teach the pupil some difficult and brilliant piece, to be performed at some musical entertainment. Other parents will complain that the teacher does not give the pupil enough to practice, and that the pieces are not musical, or that they are not classical. Many a good-natured teacher will, against his better judgment, yield to the wishes of such parents, and comply with their requests. But what are the results? The teacher will be hampered in his efforts, by using another instruction-

book than the one he would have chosen; he will have to make a different selection from a work which may be very good in one respect, yet deficient in another; the pupil who anticipates a change, a new book, a new method, will not like it, and be tempted to think lightly of the competence of the new teacher. By allowing the pupil to learn some brilliant pieces to gratify the ambition of parents, who are apt to overrate the capacity of their children, the regular course is suddenly interrupted and delayed until such pieces have been mastered. Studies are more or less set aside; the new pieces, when finally performed, may, if applauded by a polite audience, awaken a desire for similar pieces, which means more deviation from the regular course; it will create too early an appetite for such compositions, and disgust him with studies and music of a more solid character.

I have by no means exhausted my subject, for it is of such a wide extent, that the experience of one teacher is not sufficient to cover all of its phases.

To sum up, under three heads:—

1. By avoiding everything which may render the practicing of your child uncomfortable or injurious.
2. By watching that the pupil attends to his lessons regularly, missing none without being compelled to do so by serious and unavoidable causes, and that he practices the full time agreed upon.
3. By trusting the efficiency and experience of the teacher; by not interfering with his method of teaching nor with his selection of pieces; by upholding his authority in all musical matters; by not taking the part of the pupil in cases of complaint, but referring such complaints to the decision of the teacher, and exhorting the pupil to have as much patience in learning as the teacher requires in teaching.

A strict observance of these three points will, I feel confident, ease the task of the teacher and the pupil; it will speed the progress of your child, and essentially assist in the final fulfillment of your cherished hopes.

HOW CAN ONE'S PROGRESS BE DETERMINED?

BY E. A. SMITH.

A FEW years ago, I attempted to read one of Rnskin's works, but after wearily traveling through the mazes of a few chapters, I gave it up, and laid the work aside. A few days since, I came across the same book, and out of curiosity, remembering the early impression, began again the reading of it. I was both surprised and delighted to find it intensely interesting. The book was the same, the experience a total contrast. The change, therefore, must be with myself, and as Rnskin is regarded a standard writer, I argued the change has been for the better. In the first instance, the work was beyond me. I did not understand, could not appreciate the book, and so found but very little interest in it.

Deep thought requires mature deliberation. Rnskin cannot be read at a bound. His language is too good to be lightly passed; his ideas are too practical and effective for a mere glance reading.

A few years ago, some of Bach's works were given me to study. I could not get interested in them. I heard others play them, and yet did not especially enjoy them. Naturally, one condemns a writer in whose compositions he finds no pleasure. But such a composer as Bach has too great a name for ordinary mortals to hastily condemn and feel justified in so doing. I conceded the trouble to be with myself, but that didn't mend the matter, as those *figures* still failed to interest me. Not long ago, I took up these same compositions as a sort of review, and I have not laid them aside, for I find them inlaid with intellectual inspiration. They are sublime. The very germ and meat of artistic writing is in them. I am again convinced that progress has been made in the right direction, and we can measure the direction only as we approach and compare the higher works of the great masters. As a teacher, I made this serviceable application. If I could not enjoy these compositions as a student, have I any right to expect that other students will find them any more interesting and enjoyable? In fact, is there not a great danger of

going too far in the right direction, and by placing works beyond the real musical comprehension of pupils, create a dislike for them, thereby defeating the very object necessary to attain the improvement of one's musical taste? Bach's works, as a rule, can only be gradually introduced—led up to, as by an inclined plane, until Parussens have been reached.

It has been my custom in reviewing music for private use, to briefly make written comment upon the various pages. How have my ideas of these annotations changed! In some instances, those marked "Fine" would now be changed to "Poor", while others deemed unworthy any mark, would be considered "best of all."

Taking up the study of the pipe organ, that for enforced reasons had been laid aside some ten years ago, I find my whole repertoire entirely changed. Compositions that were a stock in trade, and formerly relied upon, I would now feel ashamed to play upon any occasion whatever.

A private catalogue of teaching pieces that I had been collecting for ten years had to be entirely revised one year ago, and I doubt not that another year will bring about still another revision. My half dozen musical scrap books are really a history of my reading. The earlier ones I now find comparatively worthless as reliable books of reference, but as I perceive it, the whole musical literature of the country has rapidly increased and advanced, culminating in such magazines as "Music," and "THE ETUDE."

Certain tonal effects that were foreign to my own conception, and therefore lacking in the results of my teaching, are now more clearly expressed and developed. A touch that was formerly quite satisfactory would now be far from it. Where it was once difficult to clearly illustrate musical ideas and effects to children, it is now easier, better, and partakes more of a pleasure.

I am convinced that a teacher is fashioned best in the school of Experience. Originally, he must need some natural endowment, but with it all, experience only can develop it. Teachers and artists are not ground out to order by routine machinery.*

One's progress, then, is best determined by looking back upon the work once taken up, reviewing it and comparing it with the work at present studied and enjoyed. Music, in some respects, is an exceedingly discouraging study, for to-morrow we cannot see what we did but yesterday. There have been left no visible footprints. Indeed, who has not had the experience of studying for hours upon a composition, and then felt that it was not so well played as at the first. But who ever saw the grass grow? Yet it is soon ready for the scythe. Likewise we may not be able to see our own progress from day to day; but a year hence will surely mark it. No one can afford, in these days, to rust out. Intellectual stand-still-tiveness is blight.

WHY THEY FAIL.—Many pupils, as soon as their fingers have acquired some little facility, are led astray by the charms of novelty, and run into the error of attacking the most difficult compositions. Not a few who can hardly play the scales in a decent manner, and who ought to practice for years on easy studies and easy and appropriate pieces, have the presumption to attempt the concertos of the great composers and the most brilliant fantasies.

The natural result of this overhaust is, that such players, by omitting the requisite preparatory studies, always continue imperfect, lose much time, and are at last unable to execute either difficult or easy pieces in a creditable manner.

This is the cause why, although so many talented young persons devote themselves to the piano-forte, they are still not so over and above rich in good players; and why so many with superior abilities and often with enormous industry, still remain but mediocre and indifferent performers.

Many other pupils run into the error of attempting to decide on the merits of a composition before they are able to play it properly. From this it happens that many excellent pieces appear contemptible to them, while the fault lies in their playing them in a stumbling, incorrect, and unconnected manner, often coming to a stand-still on false and discordant harmonies, mistaking the time, and making mistakes too many to mention.—*Czerny.*

*The pronoun "I" has in the above been used only as a source of convenience, and not at all in its egotistical sense.

NEW PUBLICATIONS.

"WAGNER AS I KNEW HIM". By FERDINAND PRAGER. Longmans, Green & Co., New York.

WHATEVER differences of opinion may still exist as to the complete validity of the principles on which the Wagnerian music drama is founded, there can be no doubt as to the commanding position which Richard Wagner has occupied for at least twenty years past. Whether one accepts all his theories or not, it is impossible not to acknowledge the transcendent intellectual power of the author of these great scores—"The Nibelung's Ring," "Tristan and Isolde," "Die Meistersinger," and "Parsifal," to say nothing of the earlier works, and nothing of his enormous literary activity. It is not merely that these works required the intelligence demanded by other operas of equal magnitude. They represent a revolution in music-drama, a new philosophy. Wagner was an original thinker of the very first rank. He was, therefore, a new force in the world. That this new force was a powerful one is shown not merely by the vigor of intellect, the depth of feeling, the vividness of imagination, and the moral earnestness which the student finds in his works, but also in the stir he made in the musical world during his lifetime. "Action and reaction are equal," and no man is assailed, maligned, abused, misrepresented, as Wagner was, unless he has exerted an enormously powerful force on his environment. People do not like to be disturbed; they like to get their car wheels fairly on some smooth, well-balanced, easy-graded, straight-going, orthodox track and "take it easy." When some prophet comes along and insists that the broad, easy, smooth, well-beaten track is the road that leads to destruction, and that the only right way is the rough, thorny path up the mountain side; that the good is only to be reached by strenuous and painful climbing, they treat him, perhaps, with contemptuous indifference. If he be too persistent, they are annoyed and vexed. If he present his conviction with such power as to disturb their equilibrium, he will make at first a few converts; the majority, however, will rise up in anger, and cast him forth, stone him, burn him, and crucify him. And the violence of the opposition is in direct ratio to the truth of the prophet's message, and to the power with which he urges it. So it has ever been. Men stone their prophets first, and canonize them afterward.

So it was and is with Wagner; but he had the good fortune, which many great original minds bearing a healing message have not had, to live long enough to see the substantial victory of the truth he was sent to reveal. The first fifty years of his life were crammed full of disappointment, sorrow, and privation. During all this period he held fast to his ideal; he would concede nothing; he bowed no knee unto Baal; he knocked down fearlessly all false idols, no matter how fine nor by whom worshiped; his courage was unconquerable, his will indomitable, his vision ever clearer and stronger from year to year. Commanding in his intellectual power and keenness of insight, he was yet more forceful in the earnestness of his aims, in his whole-souled devotion to his ideals, and in the courage with which, through evil report and good report, he clung to his convictions, and proclaimed them incessantly to an unwinning and hostile public.

He had his reward. The last twenty years of his life witnessed the triumph of his doctrines—such a triumph as, perhaps, no other reformer ever lived to enjoy. And the victory of his ideas was a victory for him personally. The despised and hated iconoclast became the beloved and honored leader and teacher. Wealth poured in upon him for the realization of his plans; not from any "money-making" on his part, but from the spontaneous contributions of ardent disciples who had been won over to his cause by sheer force of conviction. And to-day the Wagnerian music drama stands acknowledged as the highest and noblest art product of our time, ranking, indeed, with the highest achievements of the human mind, and marking an epoch in the world's intellectual history.

The man who achieved all this is one of the heroes of our race, and we cannot know him too well or too intimately. For this reason a book which seeks to depict him as he revealed himself in the intimacy of a long friendship, ought to be welcomed by everybody, especially if the execution of the attempt be at all commensurate with the intention. And, happily, this is unqualifiedly the case with the book under consideration.

The author, Ferdinand Praeger, was one of Wagner's early partisans. Settled in London, he became interested in Wagner through a friend who was intimate with both, while all three were still very young men. He early championed Wagner's ideas in London, where the Mendelssohnian cult was supreme. He shared in the contumely which for many years poured out without stint upon his friend and his friend's doctrines, and shared, too, in the triumph which that friend and those doctrines eventually won.

The book is by no means a mere panegyric. Praeger was clear-sighted and honest. He saw plainly enough that Wagner, hero and genius that he was, was still human; that he had his faults, weaknesses, infirmities. He makes no attempts to gloss these over, or to conceal them. He thinks Wagner great enough to carry his own faults; the flaws and imperfections are only the roughness of the mountain side. Wagner loved truth above all things, and to him who has loved much, much may be forgiven. Wagner was thoroughly in earnest, and he who earnestly pursues the noblest aim he has conceived, with eyes steadfastly fixed on his goal, may be pardoned if he overlook some truths which even inferior men see, or if he sometimes stumble where they walk more surely, if, indeed, they have the good fortune so to do.

But this book is not merely a record of great qualities to be revered, and of weaknesses to be excused. It is a lively delineation of the master as he appeared in daily life, in friendly intercourse and correspondence; in domestic life; as composer and conductor, as student and master, as revolutionist and exile; it depicts him in his down-sittings, and in his up-risings, in his external appearance, and in his inward thoughts and feelings. It is full of interest from beginning to end, and of entertainment as well. Of the latter quality, indeed, there are some most amusing examples. The funniest of which is the following incident (p. 328) which occurred in 1871, at Lucerne, in Switzerland, when Praeger was visiting Wagner. He relates it as an instance of the boyish exuberance of spirits which Wagner retained to the last.

"I remember full well, one day when we were sitting together in the drawing-room, at Tribtschen, on a sort of ottoman, talking over the events of the years gone by, when he suddenly rose and stood on his head upon the ottoman! At the very moment he was in that inverted position, the door opened and Madame Wagner entered. Her surprise and alarm were great, and she hastened forward, exclaiming, 'Ah! lieber Richard! Richard!' Quickly recovering himself, he reassured her of his sanity, explaining that he was only showing Ferdinand he could stand on his head at sixty, which was more than the said Ferdinand could do."

This was undignified, certainly, and it is not usual for great prophets and sages to disport themselves after this frolicsome fashion in old age, or at any other period of their lives. But if any of our prim dignitaries will show that they have one-tenth part of the creative power, the intellectual vigor, the moral courage and earnestness, even the personal dignity which Wagner could and did display when occasion required it, we may well give them leave to indulge to their hearts' content in boy's play of any sort, in the retirement of domestic privacy.

If time and space permitted, it would be easy to show, by numerous quotations, that the interest and entertaining qualities of this book have not been overrated in the above notice; but the one specimen must suffice. Those who buy the book will be well repaid. It can be obtained from Mr. Presser.

J. C. FILMORE.

New pieces serve but little if, on their account, the preceding ones are forgotten.—Cherry.

MASON'S PRINCIPLE OF VELOCITY AND ARM TOUCHES.

BY W. S. B. MATTHEWS.

By "velocity" is meant something a little more than merely a rapid playing. For example, if a scale in eighth notes, 4-4 time, M. M. 152, be exactly doubled in speed, we have rather a rapid succession of tones, which in this case will fall at the rate of about ten a second; nevertheless there is still time for the mind to control each of these tones individually—after the necessary practice. But if a scale run be made in the manner following, there is a different principle involved. The following is the manner: count four M. M. 80: Take G two octaves above middle C at "one," hold it until after "two," then run rapidly to G, an octave and a half below; arrive at G exactly at "three;" count the "four" as rest; the G being staccato. Make the run *crescendo*, but very lightly as to the pressure of the hand. Then beginning again on G as before, run down after "two" and arrive at F at "three;" then again still one note farther, arriving at D; and so on until two or two octaves and a half are made. In this exercise, which will not be successfully done unless the player be already familiar with the scale in which the velocity run is undertaken, the mind is fixed upon the tone of ending, and without mentally dwelling upon the intervening ones the hand makes a "scoot" towards it. Mr. Cady refers this exercise to a line, a curve passing from the tone which is taken as start to the staccato tone which ends the passage. The difference between this method of attaining speed and that in which the velocity is merely increased a little at every repetition, is radical, and involves a totally different method of practice.

Dr. Mason expects the pupil to undertake velocity runs in short distances (from five tones to six notes) just as soon as the scales are first taken up. It is an open question by which of his methods a pupil will soonest arrive at velocity; whether by the velocity runs just described, or by the method of doubling up in a certain rate of movement. Probably both ways. In alternation are more productive than any one of them alone. The popular idea that a pupil has to do a vast amount of very slow playing before making much, if any, advance toward speed, is fallacious. More rapid improvement follows if the hand be used in various degrees of speed, various degrees of force, and all shades of touch in turn, from the very first.

ARM TOUCHES.

There is another very important subject which is touched upon little or none in the instruction books. Namely, the proper use of the arm in playing. What kind of effects are producible by means of the arm, rather than by the hand or fingers? And in what manners must the arm be used to produce those effects? In order to treat this subject with the thoroughness that its importance deserves, it would be necessary to write an entire treatise upon the subject of touch—which is obviously impossible at present, even the subject were prepared to do it. But after considerable study the following have presented themselves to me as among the more important conclusions appertaining, and I therefore give them in the order in which they occur to me, leaving the reader to test their soundness in any manner that occurs to him.

If we consider the mechanism by which tone is produced upon the pianoforte, we find that the slight levers of the fingers, moving through short arcs, produce the less emphatic tones; when stronger effects are desired the hand comes into play, the wrist serving as the fulcrum for a longer lever; it still more force be required, the fore-arm, with the elbow for a fulcrum; and for the strongest possible effects the entire arm is used, the shoulder joint serving as the fulcrum. Moreover it is a condition of securing the strongest possible effects from the fingers, and the most direct and vital impression of mind in the tone quality, that the entire arm be in a flexible condition, as to all its joints, from the shoulder to the tips of the fingers. The condition of arm I mean may be realized by the reader if now, before proceeding further, he permit his arm to fall to his side, straight down from the shoulder. Then by a contraction of the muscles at the shoulder, especially upon the forward side of the shoulder, shake the arm, or swing it forward, say eight inches from the point where it naturally hangs without effort, and allow it then to swing back by its own weight. In this motion if the elbow be joggled slightly the hand also will swing loosely upon the wrist, perfectly limp. This is a condition of arm which is one of the most important of all in expressive playing, since it permits the will to travel down to the ends of the fingers and express itself there without making the finger pull against other muscles pulling in the opposite direction. This is the condition of arm with which one plays the light "Two-finger exercise of Mason," the finger motions being as slight as possible, and the whole arm from the shoulder down in this limp condition. Every pair of tones is begun with a slight swing of the arm into the position upon the new key; and the second tone is made with the very slightest possible finger touch—this also carefully avoiding contraction.—Musical Record.

DON'TS.

BY CHARLES W. LONDON.

FOR TEACHERS.

Don't deceive yourself into the belief that you are going to do a great deal of practice without having regular hours sacredly set apart for it, and as faithfully practiced each day. Why not put practice hours on the same basis as lesson giving? for they must be done.

Don't play a passage to find out how it sounds, but play it to make it sound as you conceived its effect before hearing it.

Don't use poor music just because the pupil happens to have it. Take it in exchange for a piece you wish to give him and then burn the trash. A teacher's reputation is worth more than the price of a piece of sheet music.

Don't refuse to give a pupil a piece just because he or his mother asked for it, even if the piece is not altogether suitable. The best way to convince people that your selection of pieces is best, is to sometimes let them have their own way.

Don't be afraid to give music enough for the pupil's best good, even if you have to donate the most of it.

Don't give unmelodious music to a pupil who has but little talent. Give him something that he can enjoy, even if it comes very near being trash. He *must* be interested, at whatever cost to your ideas of what is a true style of music.

Don't give classical music too exclusively. Lead the pupil to an appreciation of it, but do not thrust it upon him when he can "see no time in it."

Don't think that all music composed less than a hundred years ago is unworthy of serious study.

Don't be afraid to sometimes give a piece that contains difficulties. Children like to be and to do like grown folks, and they enjoy solving difficulties; hence their love of puzzles and games. But let the piece contain a content that the pupil can appreciate when he has the piece learned.

Don't use music that is too difficult for the pupil. Difficult music requires good playing to make anything out of it, but the pupil's poor stumbling over its beauties will but make a caricature of what should be delightful music.

Don't play or give pieces that are too long. People and pupils do not like them.

Don't turn away a piece because it is written in sharps. Sharps are as easy to play as flats when you become as much accustomed to them.

Don't use trashy music, for it ruins the taste of a pupil. Don't miss giving a lesson, for it gives the teacher a bad name, and is a clear loss of tuition fees to yourself, and harms your reputation.

Don't be afraid to work over-time in giving lessons. This pleases patrons and causes them to speak well of you and recommend you to their friends.

Don't try to take the "ego" out of a pupil who has faith in himself, for no one ever did anything worthy of note who had no self-consciousness of superior powers.

Don't keep count of how many pupils you have or lessons you give a week, and then you can answer that often asked question easily. Pupils constantly come and go, and every good teacher is supposed to be busy with his work.

Don't speak of your business affairs to any one; keep that to yourself, and then you can do this or that or change your plans without making embarrassing explanations.

Don't complain and whine about having but a small class. Go to work and do better teaching, and show people what you are doing, so that you may not only deserve a better class, but that your abilities may command a large class of good and earnest pupils.

Don't refuse beginners because you consider yourself a superior teacher. No one needs superior teaching more than a beginner.

Don't be too positive, dictatorial, in your statements about musical matters. People feel complimented when addressed as if "of course you know."

Don't be afraid to give your own opinions on musical subjects, but first think your ideas out into a clear form, with your reasons for your beliefs.

FOR PARENTS.

Don't ask your teacher to give old, torn or soiled music to a pupil, even if a sister, mother, or other member of the family did play the piece years ago. That is the very reason the pupil will find in it no interest.

Don't make a flippant criticism of a performance that is the sum total of an artist's life-work, even if the piece is so far above your musical understanding as to be unappreciated, for "None but fools ridicule what they do not understand."

Don't practice in a room with a poor light. Gas and kerosene are cheaper than eyesight. Music reading is trying to the eyes at best.

Don't say that you have the best instrument in town, for it is more than probable that you would be mistaken.

Don't throw away money and squander the most valuable period of your child's life on lessons from an incompetent teacher.

Don't make a general "catchall" of your piano. Cloaks, hats, music, etc., do not belong on it, and too, they deaden and muffle the tone, and sometimes make it rattle, to say nothing of the shabby looks caused by this bad habit.

Don't let a "tramp tuner" work at your piano, not even if he asks to tune it free. If you do he may use your name as a recommendation to swindle your friends and neighbors.

Don't let a pupil pound a key that is out of order. Teach them to let it alone till the tuner regulates it.

Don't buy a superior piano and then let it go to ruin for want of being tuned sufficiently often. Better have bought a cheap piano in the first place than to let the good piano go to ruin by neglect.

Don't throw your money away through the purchasing of a poorly made piano. If you are an expert you will know what to buy; if not an expert your safest course is to buy a celebrated make of piano, or of an agent that you know personally and can rely upon.

Don't think a piece too long that takes two minutes to play, or a concert of ninety minutes intolerably long. Learn how to listen to music and then a piece will prove interesting to its end.

Don't remark of your child's scale and exercise playing that it is tedious and gives one a nervous headache, but help the child to play with so fine a musical touch that his technical practice will be enjoyable.

FOR PUPILS.

Don't begin the serious practice of a piece until you have analyzed it. Learn the composer's meaning and intention, as well as the construction of the piece.

Don't stop playing for page turning, but read ahead of your playing when at the end of a page, and if necessary drop one heat of the accompaniment, for the sake of an unbroken rhythm.

Don't begin to teach too soon, for you would make but a poor reputation, and a reputation has great sticking qualities.

Don't transpose into flats the pieces you play that are written in sharps. Conquer sharps and you open to your ability much of the finest music.

Don't condemn a piece of music because you cannot play it. It is not wise to sneer at what we do not understand. Wait till you can play it well before allowing yourself to think the piece unmusical.

Don't say that "there is no music in this piece and I had rather not learn it," for when you hear it well played you will be delighted with it and then wish to have it for a lesson.

Don't recoil from studying a piece of music because its content and effectiveness are not on the surface. We have to dive for pearls. Refuse, chips, and weeds float on the surface.

Don't think you know what pieces you need or want to study better than your teacher. Would you insist on prescribing your own remedies when under the doctor's care?

Don't deceive yourself with the notion that you can learn a little music some day when you can get the time to devote to it. The amount that you learn will be less than you now think. Your friends won't be able to discover it.

Don't stop studying music now that you can study out a hymn tune. There are more styles of music still worth conquering.

Don't begin a course of music lessons unless you fully intend to do thorough work. There are more dabbles in music already than the world has any use for.

Don't think you know it all because you can play a few simple marches, waltzes, and gospel hymns, for these hardly open the gates of the musical paradise enough for you to get a dim peek of the musical delights beyond.

Don't think because you can, after a time, puzzle out the notes of a hard piece, that you should be practicing the more difficult music. There is a difference between wading through a piece and its artistic rendition.

Don't soothe your musical ambitions into quietness with the idea that circumstances will be more favorable for study and lessons next year. If you haven't the grit to surmount present obstacles, you will have less to overcome those that are before you next year.

Don't be inactive for fear of making a failure. It is better to have tried and not gained than not to have tried at all.

Don't ignominiously back out if you have given your name to appear on a programme. You make every member of the audience your enemy, and practically you have told as many lies as there are persons in the concert room.

Don't disparage the instrument of a friend, for it will be taken as a personal slight if not as an insult. Say something good of it or say nothing.

Don't play when members of your audience are talking; for you have no right to disturb their conversation.

Don't feel cross and put out at your teacher because he complains of a poorly learned lesson. Blame your guilty self and not the innocent teacher.

MEMORIZING MUSIC.

The process of memorizing music would seem to respond to the same general rules as all memorizing. No doubt some minds absorb the full contents of a composition quicker than others. Many piano students will have committed a composition to memory in the process of technical study of it, and even before their fingers do their full duty the mind will require no notes. This is especially true of less rapid readers, for such depend upon their ears more than their eyes; while expert and rapid readers are apt to be slow at memorizing, for they depend quite exclusively upon the eye. If I were to lay out a brief plan for one who wishes to cultivate the faculty and habit of playing or singing without notes, I should suggest the following few rules: Study carefully the nature of the composition, its moods, its variety of key and rhythm; find out the meaning of it, thus becoming thoroughly imbued with its spirit. This is, of course, after the technical elements have been thoroughly learned. By this time the work will have shown itself as composed of sections which will surely become fixed in your mind, so that you will at once know them as belonging to certain parts of the entire composition. For instance, you would never think of playing some of the middle phrases as the beginning, for your mind will at once recognize these broad divisions. When you have gotten so far as to remember how the piece begins and the strong points of difference between its several parts, you may close your copy and try your memory.

There is no way to memorize but to memorize. Theory alone will never do it, yet I think that if you attempt to do the composition as a whole at once you will fail; therefore, try to do a little at a time, till the faculty gradually develops and the mind will readily grasp the relationship of the various parts and retain them; changing phrases following one another as a logical sequence. An insight into harmonic progression and musical form will quicken the intellectual appreciation of the composer's intent. To a player or singer who has but little power of musical analysis, I would suggest the historic process of constantly practicing as much as possible of the composition without notes, thus compelling the memory to act; the page to be opened only to correct mistakes.—*Werner's Voice Magazine.*

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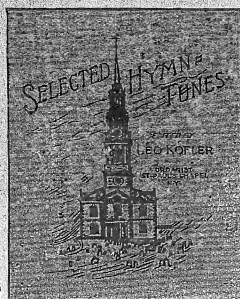
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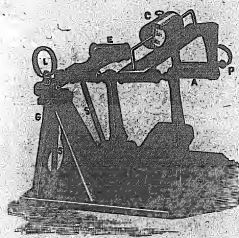
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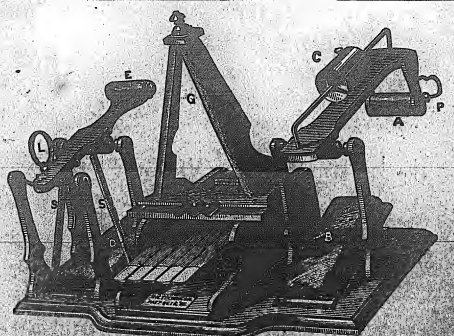
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